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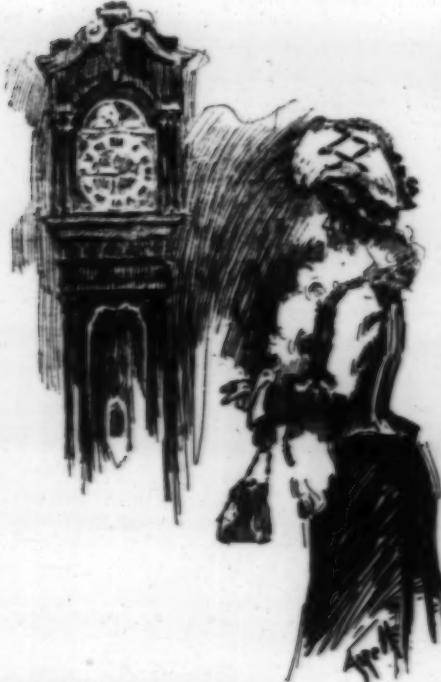
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MARY RIGHFIELD RYAN.

THE MATINEE GIRL



THAT was melancholy news of the mental eclipse of dainty Nellie McCoy on the stage of the Casino during a performance of *The Earl and the Girl*. For a half hour the girl had danced and sung as usual. Persons in the audience said: "How hard that girl in the white suit with the tam-o'-shanter is working." Others said: "She is ambitious. She is one of the McCoy sisters. Jessie, you know, is Aurora at the Hippodrome." Behind the scenes those who worked with her saw that she was working feverishly, substituting muscular energy and indomitable will for the intelligence that always guides her performances.

A few looked at her apprehensively, as we all look at one who is doing on that frail foundation, nerve, what should have for its basis health and poise and a firm mental grasp upon the throttle of energy.

"Suddenly there was a breaking up of the groups on the stage. The singing and dancing stopped as though the girl had been struck a cruel blow by some unseen hand. Memory flew away. She babbled and staggered, and some one who had seen such pitiable breakdowns before led her from the stage. An understudy is playing the collieking girl in *The Earl and the Girl* and Nellie McCoy in a retreat is groping blindly for the light that went out as a taper is extinguished by a gust of wind that night at the theatre. She rested for two days in sunny Lakewood, where the scent of the pines and cedars and the tonic of the air have mended many broken nerves and tottering brains. But the air and the sunshine and the pine scents were not effectual. The girl still babbled or brooded. Sometimes she wept. They brought her back to the city and she looked out of the cab window at the color and life and dazzle of Broadway at midday. The noise from the streets or some torturing phantom of memory wakened to life by the sight of the great artery of New York maddened her anew. She struggled as some wild creature fights for liberty. Her mother and sister were forced to summon help, and instead of going to the family apartment overlooking Broadway and across the street from the theatre where she had played nightly Nellie McCoy was taken to that debris heap of humanity, where Bettina Gerard and Mabel Bonton, mad too, had been washed up in the wreckage of life—Belle Vue.

Of course every one is exclaiming "Poor Nellie!" Of course they all hope that the eclipse will be brief. But from this sudden blight that has descended upon a young girl, eager for the plaudits of Broadway, I wish that all other young actresses whose fragile bodies house a great ambition and who when warned to conserve their strength reply that they will "get through somehow on their nerve" might draw a conclusion and make an application.

Her sister said that Nellie had been very ambitious and was a victim of overwork. The management said that she was disappointed in her reception; that the audience at the Casino had not received her as warmly as she would have liked. There are those who believe that some hidden personal grief may have sapped her strength. Whatever the cause or causes, the effect has been deplorable.

One fact all agree upon—that Nellie McCoy had "been living upon her nerve" in these latter weeks. We who know the player folk, comprehending them with our hearts as well as our brains, have watched helplessly the physical wreckage of some of them. The preliminary story has always been the same. Primarily the cause has been that foolish will of the wisp of living on one's nerve. In some way they have been spendthrifts of their primal strength, of the vital force, without which the brain and body are in a state as secure as that of an engine with an empty boiler. In each case there has been the attempt to live upon the memory of strength, to "live upon the nerve."

The Matinee Girl called on an actress friend who was approaching the always important event of the origination of a new part, the leading one of an untried play. I had hoped that in the preceding weeks she had been gathering her forces for a grand foray in the field of success. I found her with two chitterbox guests, who talked interminably about nothing, working her into a conversational frenzy. The girl's room was a storm centre of loquaciousness. Each voice was raised several keys above the ordinary pitch, betraying the tenseness of the silver threads upon whose frail strength my friend professed to live.

"I am rehearsing all day," she said breathlessly, "and yesterday I traveled one hundred miles to see an opening. We had a supper after the theatre and I only got to bed at five o'clock. I was rehearsing again at ten. I'm simply dead."

"You shouldn't go on this way," I warned. "Oh, I'll get through somehow on my nerve," she said, and shrieked an answer to her screaming visitors. After five minutes I came away with a nervous headache. The screaming conversation followed me through the corridor and into the elevator. The drawn face of the tired girl tormented me. I would have been glad to treat her hysterical visitors as Herod behaved to the innocents. But she undoubtedly continued her talkfest far into the morning. And the end thereof will be Bellevue or a retreat.

The vital force of each person is a given quantity. When he has exhausted it a collapse follows as surely as the day the night. Ragged nerves may not be wholly patched. Always, neurologists and alienists tell us, there is the menace of a return of the prostration that follows "living on one's nerve." The tattered nervous system is at best only patched, and patches are unsightly things.

Even in the wear and tear of one night stands there may be a fair amount of sleep, adequate food and as much oxygen as may be inhaled on a walk to and from the theatre. Work has never committed murder. Neglect of the primal laws of health, too many fancy steps on that slight trapline we call the nervous system, are world old homicides. Worse, they are brainicides.

Live on nourishing food. Live on sunshine and fresh air. Live by all the sleep consistent with your environment. Live by hope and faith in yourselves and the big human family. But don't "live on your nerves."

Any doubt as to the first appearance of Maude Adams on the world's stage or on the mimic is dispelled by the chronicling of John S. Lindsay, a former manager and fellow player, in his book, "The Mormons and the Theatre."

"On Nov. 11, 1872, Maude Adams was born within a stone's throw of the theatre and before she was a year old made her debut on the stage where her mother was a debutante some eight years before. It looks now as if it were fate, as if she was predestined to a great stage career," says Lindsay. "There was an emergency, and Maude, not yet a year old, was there to fill it. In those palmy days of the profession, the old stock days as they are now called, it was customary to supplement the play with a farce, no matter how long the play. On this occasion the farce was *A Lost Child*, a favorite with our comedian, Phil Margetta. He played Jones, a fond and loving parent who goes distracted over his lost child. Instead of providing a real baby, as the property man had been instructed to do, he had a grotesque looking rag baby, not at all to the comedian's taste. Millard, the property man, declared he had been unable to provide a live baby; no one was willing to lend a baby for the part; older children he could get, but not a baby, and the rag child must suffice. What! cried Margetta, 'in Utah!' It was simply absurd, preposterous, incredible; he would not play with a miserable rag makeshift for a baby. In agony he appealed to Mr. Caine, the stage manager. Was the farce to be ruined by the introduction into it of that grotesque rag doll? It would be worse than a Punch and Judy show. Suddenly as a bolt from a clouded sky, while the alteration was still at its height, Mrs. Annie Adams Kiskadden appeared on the stage, with her baby in her arms.

"Here is Maude," she said good naturedly. "use her." Maude was indeed an excellent substitute for the inartistic looking 'prop.' Phil was happy and played the distracted parent with a realism he could never have summoned from the rag baby. When the cue came Maude was ushered in, making her entrance on a large tray carried by a waiter. Then she was taken from the tray and tossed from one nurse to another throughout the farce, and finally as it ends she was lodged safely in the arms of Mr. Jones, her distracted father. To her credit, be it recorded, she never whimpered nor made any outcry or showed any signs of alarm, but played her first part bravely, though perhaps unconsciously, winning the love and admiration of the entire company.

Hamlin Garland went to the Hudson Theatre to see *Man and Superman*. Strolling about in the foyer between the acts the mild mannered author came upon a friend.

"Blow my soul!" he said—it was an extraordinary expletive for him—"I must apologize."

"To whom?"

"To Miss Fay Davis."

"Why?"

"For a great oversight on my part made twenty years ago. I was then teaching English literature in Boston and boarding with a good woman who, being left a widow without an income, had opened a boarding house. One day with many apologies she brought her daughter, a shy little girl, to my study and asked me to hear her read.

"Don't you think she has talent?" she asked me after the child had finished reading '*The Speech of Regulus*'.

"I tried to be polite, but in effect I told her the child hadn't an atom of talent as a reader, and she would do well to educate her for teaching. Fortunately they didn't follow my advice. I heard of Fay reading before at Grand Army reunions in New England and later I read that she had gone to London. British audiences thought they could detect talent with a naked eye that I hadn't seen with my spectacles and New Yorkers, I see, have reached the same conclusion. This is the first time I have seen her play, and I want to call on her and, making a bow that would make a cavalier ashamed of himself, say: 'Miss Fay, I was mistaken.'

In *The Road*, produced by the Progressive Stage Society, a young woman who has gone to school in stock and repertoire companies for several seasons, playing soubrette or leading woman roles, as circumstances required and managers dictated, gave a performance whose fine repression equalled some of the best work we have seen by the old habitués of Broadway stages. She struck the right note in a disagreeable role and held it. Too many characterizations are correct only in spots. The actor plays the character for five minutes and himself for half an hour. This young outlander, Miss Isetta Jewel, remained in the habitués of her role, never once displaying by trick of voice or gesture that she was other than the fretful, narrow-minded little wife and mother, Elsie Hall. I should like to see her playing on "*The Great White Way*".

Dorothy Dorr's somewhat austere personality, in contrast with her role of ultra-villainous villainess in *The Woman in the Case*, is reminiscent of the story of Alice Fischer in the days when she was showing nightly on the stage to what horrible depths lovely woman can sink when she chooses.

Alice had come from a narrow but loyal circle at Terre Haute, Ind.—or was it Oregon?—where she had been a Sunday school teacher and perhaps an organist. She left the organ and the children who yearned for the love of righteousness and came to New York, where she was immediately cast for the direst wicked women playwright ever conceived and actress ever created. Posters and newspaper notices of these modern Lucretias reached her home town and set the narrow but loyal circle buzzing with consternation. One of the circle, the Sunday school superintendent possibly, was coming East, and he was delegated to call on her and ascertain the depths of depravity into which the playing of evil parts had plunged their idol.

Filled with a sense of his responsibility as an ecclesiastical Sherlock Holmes, the good man went to the play. Afterward he called upon "the girl from home." To his amazement, the woman who had thirsted for the heart's blood of every one on the stage was to all seeming still the "Laughing Alice." At the telegraph office five minutes later he reflectively scratched his head. Thus assisted, he wrote: "Pray on. It hasn't affected her yet."

Warbling arias, Alice Nielsen looks as demure as when she was the soubrette in comic opera, not a day older and as near pretty as ever. One wonders if she has the same vicious little tongue as when after her quarrel with a bald-headed manager she advised him to get a new star, and if he was at a loss for an opera to put on La Toupee.

MARY RICHFIELD-RYAN.

The front page of this week's *Mirror* contains a portrait of Mary Richfield-Ryan, who with her husband, Thomas J. Ryan, has been presenting sketches in vaudeville for the past nineteen years. Mrs. Ryan is noted for her modest demeanor and natural method of acting and is a great favorite with the patrons of the best vaudeville houses. She is known from Maine to California as "Mag Haggerty," the character she plays in the series of Haggerty sketches by Will M. Cressy that she and Mr. Ryan have been presenting with great success for the past four seasons. Another characteristic of Mrs. Ryan is her excellent taste in dress, as she is always most particular about her costumes, which reflect her knowledge of what is of the greatest interest to women who patronize the theatre. In addition to Mag Haggerty's Father and Mike Haggerty's Daughter, which they are now playing, Mr. and Mrs. Ryan have in preparation another playlet called Mag Haggerty's Reception, also by Mr. Cressy, that they will put on later in the season. It is more than likely that in the near future the three sketches will be joined together to make a three-act comedy, in which Mr. and Mrs. Ryan will be starred in the popular-priced houses. Their reputation is well established and they should prosper in other fields as well as they have done in vaudeville.

THE STAGE IN ITALY.

Papa Lambertini and Other New Plays—D'Anzunio's Novel—Duse's Plans.
(Special Correspondence of The Mirror.)

Rome, Nov. 10.

The theatre has gained very much in elegance since the Prefect has forbidden hats to be worn in the pit and stalls. Ladies do not complain at this order. On the contrary, they are quite pleased, for they know that they look very much prettier as a rule without hats than with them. A little velvet bow or a jeweled comb are more elegant than almost any hat can ever hope to be. So everyone is pleased.

Papa Lambertini was not the success that it was expected to be. Zaconi was not in his best element either. He is a dark tragedian, and excels in such plays as Ibsen's *Spectre*. A jolly part such as Lambertini should be is quite out of keeping with his style and character. Lambertini was a kind of buffoon and had a witty repartee ready for every possible emergency. The clave at which he was elected lasted over six months. At last Lambertini said: "Look here, all of you. If you want a pious Pope, elect X; if you want a clever Pope, elect XX; but if you want a fool, elect me!" And they elected him. This will give you an idea of what the man was like. Once, when he saw the people in St. Peter's Place falling on their knees at the sight of him, he turned to one of his attendants and said with a smile, "If they but saw us nearer!" I am sorry that he has not succeeded on the stage for I had built certain hopes on him.

The dramatic author Orlandi has taken up a new idea. He transforms old classic plays into modern life. Thus in his latest play, *Dana*, we have a modern *Phèdre*. It is shortly to be given in Rome. I am curious to see how the idea will take with an Italian public.

Butti is going from success to success. His plays are translated into Spanish, French and German, and will shortly be played in Paris, Vienna, Berlin and Madrid. I doubt, however, whether they would be a success in English form. They are too risky in plot, very French indeed. His last play, *All for Nothing*, is the story of a woman who has led a gay life, and who on the verge of middle age, though still handsome, gives up her old life and devotes herself entirely to one man who has always loved her even during the most reckless period of her career. She, however, has a son, a young scamp, who does not approve of his mother's turning to some kind of respectability and hates the one friend left to her. She, to propitiate her dissolute and corrupt son, sacrifices the only real love of her life and says an eternal farewell to her love. Frankly, the son is not worthy of this sacrifice. His selfishness has ruined two lives, and he remains as dissolute and cynical as ever.

Parisiina, a "melodrama," by Tumini, has proved a great success.

Bertolozzi's *Lorenzo and His Advocate* has also been a success in Turin. Its plot is most simple. Lorenzo's love is divided by a young niece and a parrot! One day the niece elopes with a young man and leaves the old man alone with the only friend which has remained faithful to him, the parrot. He finally kills himself and parrot with charcoal. Not a pleasant end, by any means. The ladies in the audience felt pity for the parrot, which deserved a better fate.

Tina di Lorenzo is at the Valle Theatre, where she is giving a series of French plays with a couple of new Italian plays, as *The Road to Damascus*, by Lucio d'Ambra, and a play in one act by a lady, Ida Flusci. Tina di Lorenzo is shortly going to tour through Spain and South America, where no doubt she will create a sensation, not only as artist but as woman, for she is very handsome.

Duse is not going to form a French company and play in French, as it has been rumored. When asked if the rumor were true she said that the thing was so absurd that it did not even need to be contradicted. She has accepted a new play in three acts, *Maria Silvestri*, by Corradini. She will produce it first in Turin next Lent. She is now in Florence, and from Florence she will go to Bologna.

D'Annunzio's new novel, *Amaranta*, is an entirely new departure in his literary productions, being the story of a hypersensitive and neurotic girl who resigns a life of ease to follow the fortunes of a traveling circus. The plot is taken from real life and happened in Paris not very long ago, when a girl insisted on looping the loop in an automobile and died during the performance. D'Annunzio says that this is a new type which is beginning to exist in real life, and will form the type of woman which will live in the future. His heroine will leave her family and friends to become the companion of the rude, coarse men who will henceforth be her only society. She herself will be all poetry there where life seems to be the most bitter and ignoble. There is a love plot, of course, but of that I know nothing as yet.

The original heroine of this novel undertook her strange career not for a mere whim but to pay the expenses for an apparatus required by her brother, an engineer. Some part of D'Annunzio's heroine is also taken from the adventurous life of an Italian authoress, much known abroad.

His *Jorie's Daughter*, set to music by Franchetti, will be given at La Scala, in Milan, some time during this Winter. *Resurrection* has also been set to music and will be given at La Scala during this Winter. The Queen of Spades will also be given. Altogether La Scala has a most brilliant programme for this season.

I am sorry to record the death of Francesco Pasta, one of the best leading actors on the Italian stage. He had been ill a long time. He died in Florence. He was born in 1848, but looked much younger than he really was. He was a handsome man and very courtly in dress and manners. His elocution was perfect and his memory extraordinary.

We are promised a grand prose season at the Argentina Theatre, under the direction of the celebrated dramatic critic, Signor Bouet. Pezzano will be drawn out of her retirement and will be the heavy lead of the company, her age and figure no longer allowing her to play juveniles. Several of Shakespeare's plays will be given, as Julius Caesar, which is to open the season. *Macbeth's Agamemnon* will also be given, also Beaumarchais' *Marriage of Figaro* and Alfer's *Virginia*. We shall also have a comedy of Plautus, a comedy of Aristophanes, a Hindu drama, a comedy of Cervantes, a drama of Victor Hugo, *The Son*, by Goldoni, and a few new Italian plays by Praga, Bertolozzi, Bracco, and Traversi. Many old French plays will be revived and poems by celebrated Italian poets will be recited on special occasions. Here's a programme! May it not be too good to be true?

Giacosa, I am glad to say, is gradually recovering from his late dangerous illness, which at one time was very alarming. This is good news for his friends and admirers, far and near, for Giacosa, besides being at the head of the dramatic theatre in Italy, is also an honorable gentleman, a devoted colleague, a stanch friend, and a protector of the young and of all who solicit his advice and help. His plays are already classic in the history of the Italian drama. They touch the heart of every woman, so full of grace and poetry are they. His *Game of Chess* and his *Triumph of Love* are gems of poetic drama. May he live to write many more!

I rarely mention the vaudeville stage of Italy, for it has so seldom anything worth mentioning. But there is now a little girl of seven years of age, Tina Parri, by name, who is creating a *furore* in Leghorn, in the *"Fregoli"* business. She is positively wonderful, a perfect Fregoli in miniature. She will be a little millionaire before she grows to womanhood if she continues her successes on their present scale. S. P. Q. R.

ENGAGEMENTS.

Harry R. McClain, as stage-manager for *A Child Wife* company.

Robert Dronet, for the leading role in *The Toast of the Town*, with Viola Allen.

Kathleen MacDonnell has been engaged for the part of Lucy Rigby in the Western County Chairman company, which organization she recently joined in Texas.

Far May Stewart, Gray R. Fowler for leads, Thomas Murphy for juveniles.

REFLECTIONS

The White Cat is to close on Dec. 9 and on Dec. 11 E. S. Willard will begin a three weeks' engagement at the New Amsterdam Theatre, opening with *The Fool's Revenge*. A dramatization of Kipling's story, "The Man Who Was," may also be played during the engagement.

On Sunday, Dec. 3, Robert Mantell will give a professional matinee at the Garden Theatre.

J. Martin Free has closed with Uncle Josh Perkins company and has returned to Chicago to rest.

Lisette Leigh appears this week as Rachel Westwood in *Woman Against Woman* at the Yorkville Theatre. Miss Leigh was specially engaged for this week.

Stanley Johns, late leading man of the Lafayette Theatre Stock company, Detroit, Mich., is rapidly recovering from a serious operation he underwent at St. Mary's Hospital, Detroit, on Nov. 10. Mr. Johns will be ready to leave the hospital about Dec. 1.

Waddell, Hunting and Walters' Players, featuring Rube Waddell, were tendered a banquet at Milton, Pa., after the performance on Nov. 23, by the local aisle of Eagles of that place.

James C. Spottswood, of the Grand Opera House Stock company, New Orleans, and Frances Nordstrom were married on Nov. 8 at the Jesuit Church, New Orleans.

Information about the relatives of James Howard, a member of the Gagnon-Pollock Stock company, who died in Charleston, S. C., on Nov. 9, will be gladly received by Bert C. Gagnon, manager of the Gagnon-Pollock Stock company, Key West, Fla.

When Al. H. Wilson, the singing comedian, comes to the Fourteenth Street Theatre several new scenes and mechanical effects will be presented in his play, *The German Gypsy*. One of the most realistic scenes will show a harvest field with real wheat waving under the sheer of a bright harvest moon.

AT THE THEATRES

To be reviewed next week:
 THE PRESS AGENT..... Lew Fields
 THE TOAST OF THE TOWN..... Daly's
 THE LABYRINTH..... Herald Square
 LA BELLE MARQUILLAGE..... Knickerbocker
 KING LEAR..... Garden
 SECRET SERVICE SAM..... American
 THE WINNING GIRL..... Shubert-Park

GARRICK—The Marriage of William Ashe.
 Play in five acts, dramatized by Margaret Mayo.
 Produced Nov. 21.

William Ashe	H. Reeves-Smith
Geoffrey Cliffe	Ben Webster
Lord Parham	W. J. Constantine
Lord Granville	Fred W. Sidney
Eddie Heiston	Mortimer H. Weidom
The Little Dean	Alfred Woods
Richard	George Franklin
Parkin	Cecil Kingstone
Giuseppe	John Davis
Lorona	Richard Davis
Lady Kitty Bristol	Grace George
Mary Parham	Katherine Stewart
Lady Tranmore	Maud Williamson
Mary Lyster	Davenport Seymour
Lady Grosvile	Mrs. Reginald Carrington
Blanche	Leona Radnor
Fran Ludwig	Justine Cutting
Anna Ludwig	Alma Mara

Miss Mayo has made a somewhat consistent and altogether innocuous play from Mrs. Humphrey Ward's novel, getting into five acts nearly all of the important incidents of the story. She has brought the period forward from the 40's to the present time, rather to the loss of picturesqueness, and she has, in some way hard to determine, eliminated most of the psychological thought. Mrs. Ward may have put into her book. But she has furnished Grace George with the best part she has had. Best in the opportunity it offers, that is, for the character is weak, sketchy, un sympathetic, and the lines—for which Mrs. Ward is responsible, not Miss Mayo—are generally commonplace twaddle, when they are not harmless vulgarity.

The play begins with the dinner party to which Lady Kitty took her foundling dog, and preferred the dog's company in the parlor to the guests' company in the dining-room. Insulting Lord Parham, listening to Geoffrey Cliffe's heroics, dancing with Eddie Heiston, shocking the party, getting her congé from Lady Grosvile and a proposal from William Ashe constitute Kitty's episodes in the first act. In act two it is learned that she has written a book about society, that Mary Lyster is her arch-enemy, Geoffrey Cliffe her altogether too loving friend, and that William Ashe is striving after higher Government position. Lady Kitty overhears a conversation between Lady Parham and Mary Lyster, and again insults Lady Parham, thereby squashing her husband's chances for the Home Secretaryship. Act three is devoted to Kitty's recital of her escapade with Geoffrey Cliffe, though a large part of the time is occupied with only partly relevant talk. The fourth act, with the scene laid in Venice, announces the publication of the book and the effect it will have on William's further political ambitions, tells of Mary Lyster's further villainy and concludes with William's renunciation of Kitty and that young lady's flight with Geoffrey Cliffe. The play ends with Kitty's death at an inn in the Alps, after the reconciliation with her husband.

The play is devoid of virility, and is unsatisfying, due to the lack of backbone in the characters. So it is hardly to put down as a fault if the actors appeared lacking in strength. Miss George had the best of opportunities. Vivacity of manner and wistfulness of demeanor are two things she portrays very well, and Kitty was possessed of both in an unusual degree. In the few strongly emotional scenes—her renunciation by William and her death—Miss George did not seem to feel below the surface, nor to express convincingly any sympathy with the mistaking wife. H. Reeves-Smith as William Ashe had the disagreeable duty of making a prig agreeable, and as far as the part permitted he succeeded. His abrupt farewell of Kitty, in the fourth act, was particularly well done.

Ben Webster as the Byronic scoundrel, Geoffrey Cliffe, played the role naturally, though there is but little nature in it, and spoke his heroics with a proper air of self-sufficiency. Katherine Stewart made much of the part of Lady Parham, and Mrs. Reginald Carrington was acceptable as Lady Grosvile. Maud Williamson as Lady Tranmore did not make a very good grand dame, though the part afforded very little chance for good work. Davenport Seymour was altogether satisfactory as Mary Lyster. Leona Radnor as Blanche suggested very little of the French maid, except when she spoke French. Justine Cutting and Alma Mara as Frau Ludwig and Anna Ludwig, respectively, had very small roles. W. J. Constantine made Lord Parham one of the few real people in the cast. Fred W. Sidney satisfactorily filled the small role of Lord Grosvile. Alfred Woods, who is well known in Australia and is making his first New York appearance in this play, gave an excellent impersonation of the little Dean, and proved to be a consistent actor, gifted with a pleasant and penetrating voice. Mortimer H. Weidom was bad as Eddie Heiston, continually overdoing the boyishness of the part. Frank Wilson as Richard and Cecil Kingstone as Parkin were well placed in small roles. George Franklin, John Carlton and Richard Davis were adequate in parts that contained no opportunities.

The play is splendidly mounted, and some unusual water effects are secured by moving lights. A group of revelers in the fourth act is a relief from the general dearth of humor. On the opening night a number of small mishaps to lights and curtain, and a mismanaged "sound of a horse trotting" outside, interfered with the effectiveness of the production. In spite of its inherent weakness the play may prove popular out of New York, if for nothing else than the vivacity of Miss George and the near-problem of the story.

Lyceum—The Lion and the Mouse.

A play in four acts, by Charles Klein. Produced Monday, Nov. 20.

Eudoxia	Sadie Stringham
Rev. Pontiff Deetle	Edward See
Jane Deetle	Margaret Gray
Mrs. Rossmore	Julia Hanchett
Miss Nesbitt	Carolyn Elberts
Judge Rossmore	Walter Allen
Ex-Judge Stott	Fraser Coulter
Expressman	James T. McDonald
Toby Ricketts	Augustin Daly Wilks
Sister Rossmore	Grace Elliott
Jefferson Ryder	Richard Bennett
Hon. Fitzroy Bagley	Marion Sabine
Jenkins	James E. Stone
Senator Roberts	E. A. Eberle
Kate Roberts	Mariette St. John
Mrs. John Burkett Ryder	Edmund Breen
John Burkett Ryder	Ruth Richmond

The Lion and the Mouse, Charles Klein's new piece, which he discreetly calls a "play," because no one can say positively whether it is a comedy, a drama or a refined melodrama, is sure to interest every one, no matter how severely the unreality of its plot and the conventionality of its minor characters may be criticized. It interests and it excites emotional sympathy, and, after all, these are the two prime objects of dramatic composition. Had David Belasco assisted with his blue pencil and his intimate knowledge of stagecraft, as was the case in *The Music Master*, the production would have been better arranged and the excellent situations would somehow have been more plausibly evolved. For instance, Belasco would never have permitted that farcical moment in the third act when the obstinate father demands that his son shall marry the very woman he actually loves. Mr. Klein's induction to the plot resulted in a needlessly prolonged and tedious first act. On the other hand, his preparation for the entrance of his central figure was skillfully managed, an appropriate "atmosphere" being cleverly accumulated through several minor incidents used to illustrate the ar-

rogance of John Ryder as exemplified in his arbitrary private secretary and in the subjection of his entire household.

The story is an attempt to dramatize the trust question, and has not much more bearing on the essential problems than most anti-trust legislation. The philosophic purpose before the end of the play becomes almost entirely merged in the romantic interest, which is probably a fortunate thing, as Mr. Klein is obviously unable to cope with profoundly psychologic generalities. John Burkett Ryder is supposed to be a composite photograph of various American "masters of finance," which leads one to infer that the author is not intimately acquainted with many real, flesh and blood multi-millionaires. He has a boundless desire for wealth—no mean avarice, but a love of the power to be gained through riches—a domineering will and an unscrupulous soul. Previous to the opening of the play he has compassed Judge Rossmore's financial ruin and professional disgrace to avenge himself for certain adverse decisions which the judge has rendered against the corporations. Shirley, the judge's daughter, has fallen in love with young Jefferson Ryder on the steamer returning from Europe before either of them are conscious of what has been happening in New York. She has written a novel in which, from the descriptions of his son, she has drawn a realistic picture of the "magnate" not much more complimentary than Ida Tarbell's picture of John D. Rockefeller. John Ryder has already announced his son's engagement to the daughter of Senator Roberts without in the least consulting the young man's inclinations. Shirley Rossmore has written her book under the pseudonym of Green, and under this name appears at Ryder's house, he having been so impressed by her analytic prowess as to select her to compile his biography. The resulting situations with the two lovers under the same roof are as evident as they are humanly impossible. The little mouse beards the lion in his den as courageously as though she were a grizzly bear, but only wins his admiration by the outspoken audacity of her opinions on his life and moral code. Finally the old man, having discovered that Kate Roberts is going to elope with his aristocratic private secretary—"fourth groom of the bed chamber to the second son of England's queen"—offers to compromise if Jefferson will give up Miss Rossmore and marry Miss Green. Shirley declares her identity, admits that she has stolen certain letters that might help to prove the judge's innocence and pleads for her father. Ryder summarily orders her to leave his house in the morning. Then he sits up all night, consumes innumerable black cigars and conquers his own vanity. In the morning Shirley stoutly refuses to marry Jefferson or any other man with such a father. As the boy exclaims with bitter humor, "She objects to the family!" the father eats an immense slice of humble pie, announces that he will prevent the judge's unjust impeachment by the Senate, and the curtain falls in a glow of radiant happiness. There are certainly two serious flaws in the plot: Ryder is not given sufficient motive for introducing Shirley into his family, and the idea of Shirley's remaining there undiscovered is utterly preposterous. A much greater fool than the astute John Ryder would have smelt mouse—or a rat.

Grace Elliston, in spite of a somewhat monotonous elocution, presented a thoroughly effective Shirley Rossmore. She was best in the stronger passages, almost superb with her denunciation. The same thing may be said of Edmund Breen, who acted his part with such determined seriousness that he lifted the whole emotional plane to a high level of sincerity. To characterize such a role without ever caricaturing it was no small achievement.

Marguerite St. John as Mrs. Ryder was perhaps the most genuinely artistic of the women. Mrs. Ryder, the bejeweled and downtrodden wife, sustained only by a humorous appreciation of her position, was strikingly real. Richard Bennett as Jefferson Ryder was altogether different from the average opulent youth of the stage and deserves credit for always being determined without ever indulging in heroics. Marion Sabine was a secretary after the old man's own heart. Marion Johnson was an inoffensive Kate Roberts, so insipidly inoffensive that Ryder was assuredly justified in transferring his allegiance to Shirley. Senator Roberts and Judge Rossmore were both well done, but ex-Judge Scott has evidently been unfamiliar with the manners and habits of legal gentlemen. Rev. Pontiff Deetle, Jane Deetle, Toby Ricketts, Miss Nesbitt, the expressman and the maid were such stereotyped caricatures and so little seen that little can honestly be said of them. Mrs. Rossmore was a good example of the distressed wife. There were two "bits" worthy of separate commendation. Sadie Stringham was an unusually veracious type of rural servant, and James Stone as Jorkins was a splendid butler. One of the most subtle points in the whole performance was the awe with which he announced John Ryder's first entrance.

Irving Place—The Brothers of St. Bernard.
 Drama in five acts by Anton Ohorn. Produced Nov. 23.

The Prior	Max Hanseler
The Subprior	Otto Meyer
Brother Fridolin	Franz Kierschner
Brother Servaz	Louis Koch
Brother Simon	Theodor Böllmann
Brother Meinrad	Hermann Endemann
Brother Conrad	Heinrich Henckel
Brother Quirin	Arthur Bauer
Brother Bernhard	Otto Bodenker
Brother Colostus	Stephan Martinaeus
Brother Erhard	Jacques Horwitz
Brother Paulus	Harry Walden
Brother Sales	Willy Frey
Brother Bruno	Karl Knaack
Marie	Georgine Neundorf
Franz Richter	Sophie Grosser
Brinkmann	Franz Erlan

The Brothers of St. Bernard, a drama in five acts by Anton Ohorn, was produced for the first time in America at the Irving Place Theatre last Thursday night. As is stated in the title, it deals with life in a cloister, the Cistercian monastery of St. Bernard. On this subject the author is well qualified to write, having himself been a monk. He later renounced Catholicism for Protestantism.

The central figure of the play, Brother Paul, is an interesting character, and the struggle in his mind between his desire to comply with his parents' wish that he remain in the monastery and his own strong inclination toward the life of the world, with its entire freedom and its opportunity for the battle of wits, furnishes a truly dramatic motive, which Herr Ohorn has utilized successfully. This struggle, however, is rather meagre material for a five-act play. In consequence capital bits of monastic life, more or less intimately related to the primal theme, are introduced into the structure of the piece. We see the monks at play, at a chapter meeting; some honest, others treacherous; some liberal, others bigoted, all of them, in fact, differing in no wise from their brethren of the world. The characters are all living figures, of flesh and blood, who think and move of their own accord and not because the author pulls the strings. The second act, the only one away from the monastery, is a skillfully delineated picture of bourgeois family life. The contrast between the pious mother, whose sole object in this world is to prepare for the next, and the irascible father, whose feet are firmly imbedded in the clay of this world, is exceedingly effective. An unusual feature of the piece is the almost total elimination of the love element. Brother Paul says he knows nothing of the love of a man for a woman.

Brother Paul, a young novice at the monastery of St. Bernard, is the son of a poor turner, Dürbler, and his wife Marie, both of them ignorant and narrow-minded. The mother, who is very devout, desires her son to become a monk because of the influence he will be able to wield in her behalf before the judgment throne of God. The father, because of the ease and comfort of the cloister. Paul has read much and is intelligent. A religious vocation has no attraction for him, yet yielding to his mother's wishes, he enters the doors of St. Bernard. The abbot is very ill and his place is temporarily filled by the prior, whose bigotry and illiberality savor of medieval times. Brother Erhard, a novitiate, hopes to win

merit by reporting what he considers delusions on the part of his fellow novices. He tells the prior that Paul reads Lessing's "Nathan the Wise," Wieland's "Oberon," and even Goethe. The holy father is horrified. He summons Paul who frankly admits the reading of the classics and his enjoyment of them. He is ordered to surrender the books to the prior. Naturally he rebels and complains bitterly to Brother Meinrad, who is his best and closest friend among the monks. At this very moment a letter arrives for Paul, informing him that his mother is very ill. He decides to start for home immediately and, if his mother is better, to tell her that he cannot continue at the monastery.

The mother during her illness has vowed that, with her return to health, she would place her only daughter, Liesl, in a convent as a return for the grace shown her from on high. The girl is told of the future in store for her. She is frightened and begs that she be spared such a fate. She has a lover, Richter, who calls upon her at this inopportune time. When he hears of the plans for his sweetheart he speaks very plainly to the parents and is ordered from the house for his pains. Paul's appearance creates a temporary diversion. Another storm bursts when he declares his intention to leave the monastery. To save his sister from the convent and to bring about her marriage he agrees to go back to St. Bernard. He is accepted by a vote of all the monks save one, Brother Simon, who hates him, as a full member of the order. In another day the ceremony is to take place which shuts him off from the world forever. His sister and her future husband come to ask him not to take the final step. Disgusted by the worldliness and unchristian behavior of the monks, he refuses to take the vows.

The drama was splendidly acted. Harry Walder made his reappearance in the role of Brother Paul, a part admirably suited to him. He displayed the hopelessness of Paul with great skill and his occasional bursts of strong feeling and passion were carefully kept in a minor key to harmonize with the general scheme of the character. Max Hanseler as the Prior was sufficiently good. Franz Kierschner as the Friar was an exquisitely fine performance of Brother Fridolin, a monk over eighty years of age, whose heart is overflowing with love for his fellow men. Georgine Neuendorf was more than satisfactory as Paul's mother. Franz Erlau played Richter with much earnestness. The new members of the company rendered an excellent account of themselves. Hermann Rudolph as Brother Meinrad, Paul's friend, won the affection of the audience by his humor and good-nature. His speech before the chapter in defense of Paul and the classics was delivered with a sincerity that carried conviction. Theodor Böllmann was a sinister Brother Simon. Karl Knaack as Dürbler, Paul's father, was very amusing. He showed himself the possessor of a fine talent for comic acting. Sophie Grosser's methods are characterized by simplicity, but they do not lose in effectiveness for that reason. Her Liesl was sympathetic and touching.

Empire—Student Performance.

The American Academy of Dramatic Arts gave the first exhibition performance of its twenty-second season on Wednesday, Nov. 22, at the Empire Theatre. The students presented four one-act plays, all of them new: *The Piper's Pay*, a comedy by Margaret Cameron: *Images of the Mind*, a dramatic sketch by Frederick Solger, who acted his part with such determined seriousness that he lifted the whole emotional plane to a high level of sincerity. To characterize such a role without ever caricaturing it was no small achievement.

Marguerite St. John as Mrs. Ryder was perhaps the most genuinely artistic of the women. Mrs. Ryder, the bejeweled and downtrodden wife, sustained only by a humorous appreciation of her position, was strikingly real. Richard Bennett as Jefferson Ryder was altogether different from the average opulent youth of the stage and deserves credit for always being determined without ever indulging in heroics.

Colonel Robert Conness' work in the title-role was interesting and convincing. Alert and self-possessed, he caught the spirit of the part quite happily, and made a very gallant and soldier-like lover.

Lieutenant Dick Ellsworth..... Robert Conness
 Captain Frank Beverly..... Hugh Cameron
 Colonel Robert F. Douglas..... Seymour Stratton
 Sergeant Jones..... C. W. Goodrich
 Pedro..... James J. Doyle
 Carlos..... Howard Morris
 Corporal of the Guard..... Howard Morris
 Orderly..... Howard Morris
 Macita..... Lottie Briscoe
 Mrs. Helen Douglas..... Helen Strickland
 Nora Flynn..... Flora Snyder
 Lucy..... Mary Lee

Robert Conness appeared at the Murray Hill last week in the first New York presentation of Lieutenant Dick, U. S. A., a drama from the pen of Harry McKee Webster. The production was a decided success and attracted extremely good business. As a semi-military drama it is conventional and contains nothing specially novel, but its handling was brisk and showed careful stage management.

The locale of the play is laid at Fort Russell near Cheyenne, Wyo. The commandant of the post, Colonel Douglas, learns that the men of his command are gambling heavily and that some one belonging to the garrison is the real owner of the gambling place which gets the best share of their money; so to Lieutenant Dick Ellsworth is assigned the duty of investigating the matter. Ellsworth soon learns enough to suspect a fellow officer, Captain Frank Beverly, of being the person responsible for the men's demoralizing behavior. He speaks to Beverly, and the latter defies him to prove anything and vows revenge. The lieutenant has fallen in love with the Colorado's pretty protégé, a girl named Macita, who returns his love ardently. Her father, Sanchez Miguel, a Mexican, is supposed to be dead, but he turns up unexpectedly and demands money from his daughter. An exciting interview takes place, and Ellsworth arrives in time to save Macita from harsh treatment. The Mexican is the ostensible proprietor of the place that Captain Beverly is secretly backing. The two villains conspire to punish the lieutenant by abducting Macita, but he follows her trail to Sanchez's den and in a hand-to-hand encounter kills the Mexican and rescues Macita. He also baffles Captain Beverly's intrigue with Colonel Douglas' deified wife and frustrates the intended elopement of the guilty pair. Captain Beverly gets his deserts and Macita and her brave champion are happily united.

Mr. Conness' work in the title-role was interesting and convincing. Alert and self-possessed, he caught the spirit of the part quite happily, and made a very gallant and soldier-like lover. Lottie Briscoe was a charming Macita, her attractive personal appearance amply satisfying the requirements of the role, while her manner was ingenuous and natural. An excellent piece of work, clear cut and individual, was the Captain Frank Beverly of Hugh Cameron, and C. W. Goodrich handled the role of Sancho Miguel in very capable fashion. Seymour Stratton being equally successful in the part of Colonel Robert F. Douglas. Some comedy was furnished by a pair of the inevitable Irish sweethearts, Harry McKee Webster being noticeably good as Sergeant Jones, while Flora Snyder as Nora Flynn was hardly less amusing. James Callahan was adequate as Pedro, and Helen Strickland's abilities were displayed in the part of Mrs. Helen Douglas.

This week, David Harum.

Knickerbocker—Romeo and Juliet.

Tragedy in five acts, by William Shakespeare. Revived Nov. 20.

Chorus	William Harris
Escalus	Peter Eric
Paris	Malcolm Bradley
Montague	Frank Kingman
Capulet	E. H. Sothern
Romeo	Frederick Lewis
Mercutio	Frank Reicher
Benvolio	T. L. Coleman
Tybalt	William Harris
Friar Laurence	Robert B. Gill
Balthasar	Frederick Montague
Sampson	Gilbert Daniels
Gregory	Rowland Beckstone
Peter	Elton R. Miles
Abraham	Malcolm Bradley
An Apothecary	Henry Rabon
An Officer	Alice Harrington
Lady Montague	Mrs. Wodward
Juliet	Julia Marlowe
Nurse	Mrs. Sol Smith
	Katherine Wilson

E. H. Sothern and Julia Marlowe as Romeo and Juliet have repeated their triumph of a year ago. Mr. Sothern is still more impressive in the gallantry and virility of his impersonation than last year, and Julia Marlowe is the same ideal daughter of the Capulets. There have been many more or less important changes in the cast. Mercutio, who was played last year by G. H. Hunter, was intrusted to Frederick Lewis, who acted the part with a skill which placed his performance almost on a par with that of the star. Rowland Beckstone's Peter was as laughable as ever, as was also Mrs. Sol Smith in the role of the nurse. William Harris, who has succeeded W. H. Crompton as Friar Laurence, gave a noteworthy performance.

Thalia—Lured from Home.

Melodrama in four acts and nine scenes, by Hal Reid. Produced Nov. 20.

Billy Boyd	George Miller
Richard Wrightson	J. Francis Kirk



IN OTHER CITIES.

SAN FRANCISCO.

Buster Brown, with Master Kline in the name part, was the hit of the week at the Grand Opera House Nov. 13-20. The houses have been packed at every performance. Master Kline is certainly a clever little comedian and captivates his audience from his first appearance to the final drop of the curtain. Next week, Richard Mansfield in repertoire.

The Grand Opera's season at the Tivoli 13-20 is over. On Monday night Il Travatore was given, with Petrella, and on Tuesday Carmen, with Grasse as the star. Wednesday night Signor Polacco was tendered a benefit when he led a remarkable symphony concert. It was a fitting end to a great season. On Sunday night 19 the first of the comic operas will be produced with an entire co. The Higher-ups is the first opera with Helene Frederick, Cora Tracy, Linda de Costa, Arthur Cunningham, George Kunkel, Eugene Weimer, and Teddy Webb.

The Tiger Lillies, the new burlesque at the California 13-20, did good business. The singing numbers were good and the comedians, headed by Alex Carr, do acts that were very entertaining. LaVeeen and Cross are billed as extra attractions and added much to the success of the performance. Next week, The Utopians.

The Prince of Pilsen, in its second week at the Columbia 13-20, is doing the biggest business of the season at this house. Next week, The Sho-Gun.

Margaret Langham was the hit in The Little Minister at the Alcazar 13-20. Her interpretation of Babie was delightful. Mr. Wilder was a capital minister. Miss Langham gave a bright performance of the maid. Mr. Glendinning, Mr. Butler, and Miss Ross were well cast. Next week Edith Evelyn will appear in Mrs. Dane's Defense.

All records were broken at the Majestic 13-20, this being the second week of Martin V. Merle's drama, The Light Eternal. The great miracle cross is a feature of the performance.

The Dark Horse, played to enthusiastic audiences. The play is strong and the climaxes are stirring and realistic. Hershell Marall as the hero merited the applause he received. Miss Elamore was convincing. Shumer is as villainous as his role demands. The rest of the co. were well cast. Next week, Sapho.

This is the last week of the Central Stock co. at this theatre, the lease of the Central having been turned over to the management of the Majestic. The Central co. will go to the Alhambra, which house has been leased by the Balcony-Mayer co. until a new playhouse which they are to build is completed.

Harry Greenberg, well known for his little stunts in the different clubs here, has succeeded in New York. His Hebrew characterizations were the talk of the town. He has been engaged to play the leading comic role in the Gay Paree co.

Mary Wilder, another local girl, is making a big hit in The Girl and the Bandit. During her recent appearance in Chicago her rich contralto voice won her many admirers.

OSCAR SIDNEY FRANK.

NEW ORLEANS.

The Baldwin-Melville Stock co. at the Lyric put on A Bachelor's Bonfire Nov. 19-25 in complete disorder. Lester Longman in the principal role displayed versatility and talent. That's Magrane as the ward was interesting and charming. Guilio Sococo did a good piece of character work as the secretary, and Thomas Findlay carried the role of Gerald Holmes well. John T. Dwyer and Louis Albion sustained their respective roles satisfactorily. Gus Waldron and Helen May read their lines well, and Emile Melville as the sharp-tongued maid was convincing. Across the Pacific 26-2.

Charles Fourton's splendid co. at the Grand Opera House presented The Climbers 19-25 and a crowded house greeted them at every performance. Laura Nelson Hall, the leading woman, appeared as Mrs. Sterling and gave an intelligent portrayal. Julia Booth's impersonation of Miss Godesby was one of the bright features of the performance. Camille Whiting, a New Orleans girl, in the difficult role of Miss Hunter in a satisfactory manner. Frances Nordstrom was attractive as Miss Silerton. Frances Whitehouse was natural and entertaining as Clara Hunter. Among the men Mortimer Show as Dick Sterling gave a capital impersonation. Edgar Baume, the leading man, was all that could be asked for in the role of Warren. James Spottwood was clever as Mr. Trotter. Leslie Trotter and Frank Sylvester acted their parts with dash and spirit.

Wilton Lackaye appeared at the Tolane Theatre 19-25, presenting The Pit. Woodland 26-2.

Harry Beresford in The Woman Hater was the drawing card at the Crescent Theatre 19-25. Mr. Beresford seems to have the stuff of which first-class comedians are made. The ludicrous situations in the play were well worked out and Mr. Beresford was always there to score his hit. A. Bert. Women Charles Kennedy, William Dool, and Freda Hines, and Margaret Lee and Julia Batchelder were all attractive personalities in the cast. George Sidney 26-2.

At the Elysium Theatre the stock co. presented Buster Brown at School 25 and this version of the funny pictures was very entertaining. John Murphy appeared in the title-role and did well. Helen Castle and Frank Harcourt, who is a clever comedian, were prominent in the cast. Happy Hooligan's Troubles 26-2.

The Golden Crook co., a company of some forty people, appeared at the Greenwall Theatre 19-25. The singers, dancers and comedians in the co. are of the best and the three hours' performance given is worth seeing. The vaudeville features met with approval. Dauntless Dancers 26-2.

The French opera season opened to a crowded house 21 with Les Huguenots as the drawing card. The principal stars of the co. were in the cast and the performance was an unqualified success. Society was out in full force.

Henry Greenwell announced that he had been offered by a New York concern \$300,000 for the New Greenwall Theatre and that he refused the same.

J. MARSHALL QUINTERO.

MONTREAL.

Oiga Nethersole opened Nov. 20 at His Majesty's to medium business in The Labyrinth (La Dedale). The play is undoubtedly a great psychological study, but an unpleasant one, and while it is interesting to the student it is not acceptable to the general public. Miss Nethersole's performance was not commanding, though not on a par with much of her other work, and the supporting cast was fair. The play was beautifully staged. The Crisis 27-2.

Billy Van in The Errand Boy opened to a great house at the Academy 20. Mr. Van made himself a great favorite with the house and was extremely funny.

The Pollard Juvenile Opera co. 27-2.

An excellent production of Quo Vadis was given at the Francois 20-25, the staging of which would have done credit to any big road co. M. Hauseau, who has been at the National for some time past, made his debut at the Francois as Vincius, and both looked and acted the part. Mlle. Laure Sureau was a handsome and dignified Lydia. Madame Samson a dainty Empie. George Danes a capable Nero. L. Patris was fairly capable in some parts of Peterion, but was very shaky in his lines. M. Mallett did a splendid piece of character work as Chilo. Sarah Bernhardt 27-2 in repertoire. The advance sale of seats for this engagement is already sold out.

At the National, Les Désormeaux was the bill 20-25. It was acted in the usual capable manner. Meurs, Demarne, Christian, and Lefrancs appearing in the leading male roles, and Madames Ducange and Gendy in the leading female roles. The play itself is an unpleasant study of the degenerates of Parisian society, without much plot or motive, and is only redeemed by its brilliant dialogue. Monsieur le Directeur 27-2.

At the Royal The Balthazar Beauties appeared. The Zarova, bicycle team, is certainly the headliner of the vaudeville programme. High School Girls 27-2.

The engagement of the Savage Grand Opera was a big success. The Valkyrie performance was given to 8. R. G.

The biplane is doing well at the Windsor Hall. Paul Casenave left for Paris 14th, to engage new artists for the Francois.

W. A. TREMAYNE.

INDIANAPOLIS.

'Way Down East, seen here a number of times, was the attraction at English's matinee and night Nov. 15, to fair houses. Alice Nielsen in Don Pasquale pleased a large audience 16.

Pif! Paf! Pouf! made its first appearance here 17. The comedy was a decided success that showed its evident satisfaction by generous applause and much laughter. Coming Through the Rye 23. The Eternal City 24, 25. May Irwin 26. Francis Wilson 30. In the Bishop's Carriage 1, 2.

Across the Pacific filled the Park to overflowing. Jane Corcoran in Pretty Peggy 23-25. Paris by Night 26-29.

The Indianapolis Symphony Orchestra, under the direction of Karl Schneider, gave its first concert of the season at Tomlinson Hall 20 to a large audience. David Bauer, the soloist, was recalled eleven times and responded to a double encore.

The Philharmonic Orchestra, directed by Ferdinand Schaefer, gave its first concert at English's 21 to a

large audience. Douglas Borrelli, pianist, was the soloist.

Jerome K. Jerome lectured 21 at the Atheneum in Irvington before a literary audience.

Raoul Pugno, the great French pianist, will be the soloist at the second of the People's concerts at Shortridge High School 21.

The German Lodge of sorrow of R. P. O. E. No. 12 will be held Sunday 3. Frank Davey, Exalted Ruler, will have charge of the services at English's.

Lottie Williams, at the Park in My Tommy Girl, is an Indianapolis girl. On her birthday 20 she received many flowers and gifts from her friends here. Nellie Maskell, who plays the negro mammy, is her mother.

Ed. E. Blaney is the guest of Manager Bowbyr of the Park, during the engagement of his play, My Tommy Girl.

Ed. E. Daley, of this city, mess agent of the Gentry Brothers' Shows, last week left for New York to take on similar work with a theatrical co. that went on the road 23. Mr. Daley was in the same capacity at the Grand for two years. PEARL KIRKWOOD.

SALT LAKE CITY.

The Sohoock Concert co. at the Salt Lake Theatre 13, at advanced prices, was disappointing. In Old Kentucky (which seems like the whisky, to impress with age) passed this large pine floor, two nights and an extra matinee and turned people away. Following this the Shoo-Gun, having only a natural afternoon and evening, drew a fair matinee and packed the night house. The entire co. was good. Alice Johnson in The Marriage of Kitty 22, 23. Under Southern Skies 24, 25.

At the Grand, Bittner's co. in Nevada 13-15 were not quite so happy as in their previous play. Only a Shop Girl. They did fair business in the matinee and audience. Knobs o' Towne filled out the way to success. Good houses and well-pleased audiences have prevailed at the Lyric, where the Jolly Grass Widows (no grass growing under their feet, however) have been the entertainers. Mademoiselle Guichard, Chas. J. Burkhardt, Mae Yuir and Murray Simona, were prime favorites. The Washington Society Girls began the week of 18, with Agnes Baker and Grace Mantel and John B. Williams and Lew Adams as matinees with a lot of pretty girls.

The Bon Ton has had a fair week, presenting a straight vaudeville bill, with nothing specially noteworthy.

In the auditorium of our new and elegant Y. M. C. A. Building, just across the corner from the Salt Lake Theatre, the first of a series of entertainments was given 20 by Marc, the magician, musician and artist, to an audience that filled the house. The grand ballroom co. 21-22, with contributions to Brokers William H. Turner and Fliny Battaglia, of the David Harum co. and Manager Frank E. Henderson. The Elks and their ladies enjoyed the play, after which a collation followed at the Elks' club room, when the members of the co. were guests.

Colonel John W. Holmes, proprietor of the Bijou Theatre, who has been ill for a week with nervous prostration, returned to duty at the theatre 22. He looks pretty well taken up. The new business manager, ex-Alderman Smith, of Brooklyn, was on board, also Treasurer W. M. Hart.

Mr. Eddie Henderson, proprietor of the Academy of Music, was honored 18 by the Women's Press Club, of New York city, by being elected fourth vice-president by forty-eight votes out of fifty-four. She is one of the organizers of the club and has a well-earned reputation as a dramatist.

Mauds Fealy had the title-role and Raymond Capo Lefebvre, and their work was the strongest feature of the play. Harry Gisler played Napoleon, but is not fitted for the part. Barbara Frischle is the bill week 27.

H. H. Riley's Minstrels dispersed themselves 23-25 at the Nelson and gave a good old-fashioned minstrel show.

EDWIN DWIGHT.

SEATTLE.

Peggy from Paris, following immediately that other George Ade piece, The Sultan of Sulu, drew large audiences and pleased every one at the Grand Opera House Nov. 13-15. Arizona, still a favorite attraction, drew large audiences 23-25. The co. included some who have been seen here in the play some two or three times before and they were clever. Extra performance is to be given 19. Ghosts 20, 21. Cartoonist Richard Outcault 24, 25. Andrew Mack 26-28.

The Parisian Belles Burlesque co. at the Seafair 12-15 presented to be a popular attraction and drew well. See also Adverse, The Moon and the Mound, City Four were features. London Gaiety Girls 19-25. Miner's Merry Burlesques 26-27.

Williams' Opera co., which is a troupe of about thirty clever children, most of them of Seattle, drew good sized audiences at the Third Avenue 12-15 in two pieces. The Rajah of Persia and Tipu. The co. has been on a tour of the Northwest, which is understood to have been very successful. A Human Slave 18. A Broken Heart 26-27.

Announcement is made that John Cort will manage next season, in addition to Oliva, Florence Roberts and Mauds Fealy, with whom his contracts have already been announced, two more stars, Max Figan in A Fool and His Money and Barney Bernard in a new musical comedy. Madame Calve is to be seen in grand opera supported by a large co. Florence Roberts is to be seen in a new play by Edwin Milton Knyle, and Mauds Fealy in Princess Nobody, now being written by Martha Morton.

RODNEY D. WHITE.

JERSEY CITY.

William H. Turner in David Harum was the offering at the Academy of Music Nov. 20-25 to very good houses. All the characters were well played. William H. Turner is a capable actor and he has played the part of David Harum so many times that he cannot improve on it. Ninety and Nine 27-2. Sherlock Holmes 4-9.

How Hearts Are Broken was the attraction at the Bijou Theatre 20-22 to fine business. Nat M. Wills in The Duke of Dunlath 27-2. Chancy Olcott 4-9. Jersey City Lodge of Elks had a large theatre party at the Academy of Music 23-25. The co. contributed to Brokers William H. Turner and Fliny Battaglia, of the David Harum co. and Manager Frank E. Henderson. The Elks and their ladies enjoyed the play, after which a collation followed at the Elks' club room, when the members of the co. were guests.

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WALTER C. SMITH.

MINNEAPOLIS.

The Girl and the Bandit played a successful half week's engagement at the Auditorium, opening Nov. 21. It is somewhat different than the usual run of musical plays now before the public, consisting of the old comedy mixed with the best of the modern ideas combined. The presenting co. was a large and capable one, including Mabel Hite, who is a whole show in herself, and kept the audience in laughter till the final curtain. In fact, the second of the independent attractions only made us anxious for more. Besides the list of attractions announced previously, the management is to give us an all-color course. Madame Calve will appear Dec. 13 and John Oliver Hobbs Dec. 20.

The Yankee Cousin was offered at the Davidson 19-22 before good audiences. Humpty-Dumpty 26-27.

An old favorite was offered at the Bijou 19 in Uncle Dan's and the boy received a cordial welcome from large audiences. The co. was fully capable, and the production was noteworthy from all points of view. See Hopkins 26-27.

Hamby Hoofigan's Trip Around the World was the attraction at the Alhambra 19. A good sized audience of fairly competent people presented a hedgehog of burlesque, farce and musical comedy. The Girls of the Ballet 20-22.

Tante Sophie was revived at the Pabst 19. Grace Van Studdiford will appear at the Pabst 23-25 in The Little Teenie.

The Thanhouser Stock co., which has occupied the Academy continuously for seven years, will disband 3. The co. will reopen next April. Meanwhile the theatre will be open during the present season under the management of Edwin Thomas, who gave good results. Madame Calve will sing at the concert to be given by the Arion Club, of this city, at the Alhambra 7.

PROVIDENCE.

William Courtleigh and his stock co. closed their season at the Imperial Nov. 25. The farewell bill was The Great Society. Nov. 26-25, with Mr. Courtney, Mrs. Julia Courtney, Katherine De Lorraine, Viola Burton, Jeanette Carroll, Alice Irving, James J. Ryan, Al. Roberts, and Frank E. Jamison in prominent parts. Good houses.

The Vaughan Giner Stock co. begins its season at this house 27 in Old Heidelberg.

Lillian Mortimer in No Mother to Guide Her was given by James houses at the Empire 26-25. Her (Mortimer) who, by the way, is a sister wife, Miss Mortimer (who part that suits her in every way. John Lane Connor, an old Empire Stock co. favorite, played the hero, Ralph Carton, and shared the honors with Miss Mortimer. The piece is full of action and was very well presented. Lured from Home 27-2.

Ella Fay in The Belle of Avenue A is one of the early attractions at the Empire 26-25.

F. W. Wendelschafer has instituted a suit in equity against A. A. Spitz and Max Nathanson for a dissolution of partnership, and the case is now in the courts. Wendelschafer claimed that he could not get an accounting. These managers were interested in the Imperial and Park theatres.

The rooster of the Vaughan Giner Stock co., which has been in the Imperial for some time, is back again. Miss Courtney, leading man; Fay Courtney, leading woman; David M. Hartford, heavy man and stage-manager; Gus A. Forbes and James Hester, comedians; Louis Stone, juvenile, and Charlotte Townsend, Harrison Steadman, Theodore Johnston, Duncan Harris, Arthur Roberts, Marie Hager, Gilberta Faust, and Lento Fullwell. The co. comes home from Newark, N. J., where they closed a four weeks' engagement at the Empire Theatre 18.

Charles E. Blaney's Western drama, Young Buffalo, King of the Wild West, at the Whitney Theatre 26-27 seems to have a peculiarly fascinating effect upon Detroit audiences, at least that great portion of them who make up the Whitney clientele.

A. FRANCIS.

DETROIT.

Mrs. Leffingwell's Boots at Detroit Opera House Nov. 9-11 was enjoyed by good sized houses.

A very cordial welcome was given W. H. Crane on

year. The theatre was crowded and the engagement promises to be a record breaking one. *Comin' Thro' the Rye* 30.
The Shadow Behind the Throne pleased the audiences at the Grand 23. *Billy Van* 30.

At the Majestic. *The Eye Witness* drew large crowds 23. **STANLEY McBROWN BROWN.**

ST. PAUL.

At the Metropolitan Florence Roberts and able co. opened Nov. 19 for four nights in *Ann Lamont*. Robert E. Stetson 23.

At the Grand Kellar, the magician, is meeting with large business, and is just as pleasing as of old. He is assisted by Herr Valdano. Next week, Harry Clay Bianey comes in his new piece, *The Boy Behind the Gun*.

The German Stock co. at the Metropolitan is growing in favor and pleased a large audience 19, at which time they presented *A Night Off*. Next Sunday they will present *Rauber*, and will give an evening performance.

HARRY O. WILLIAMS.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—*BIJOU* (M. L. Simon, mgr.): Black Crook Nov. 13-19 to big business. *George Sidney* in *Busy Day's Vacation* 20-25.—*JEFFERSON* (R. S. Douglass, mgr.): *Eddie Elless* in *Hazel Kirke* 13 to good business. *Well's Band* 14 to good business. *Frank Daniels* in *Sermon* 15-16 to good business. *Shaw's* moving pictures 18, with matinee to fair business. Al. H. Wilson in *The German Girl* 22, with matinee. *Eleanor Robson* in *Mercy Mary Ann* 23, with matinee.

TUSCALOOSA.—*ELKS AUDITORIUM*: Williams Comedy co. Nov. 20-22. *Reportoire*: *The Girl I Love*; *Between the Acts*; *Jennie the Waitress*; *Burr Oaks*; *fair business*; *fair co.* *Victor Walker*, a member of the co., is a local boy and received a very warm welcome.

MOBILE.—*THEATRE* (J. Tannenbaum, mgr.): Eddie Elless in *Hazel Kirke* Nov. 16, matinee, was well enjoyed; business good. Harry Beresford in *The Woman Hater* 17 (matinee); splendid; attendance small.

SELMA.—*ACADEMY* (Long and Rees, mrs.): Eddie Elless in *Hazel Kirke* Nov. 14; splendid performance to moderate business. *Hooligan's Troubles* 18; poor attendance. *Academy* dark week ending 25.

UNION SPRINGS.—*ELKY OPERA HOUSE* (Henry J. Rosenthal, lessee and mgr.): *Barlow's Minstrels* Nov. 15 played to S. R. O. and satisfied more than ever the large audience.

ANNISTON.—*THEATRE* (A. R. Noble, mgr.): Al. H. Wilson in *The Hollieking Comedy* Nov. 24. Sign of the Year 25-30.

DEMOPOLIS.—*BRASWELL* (Hayden and Braswell, mrs.): *Hooligan's Troubles* Nov. 17; poor to fair business. *Classmate* 28.

ARIZONA.

TOMBSTONE.—*SCHIEFFELIN HALL* (Allie Howe, mgr.): Britt-Nelson pictures Nov. 13; small house. *Gas Sun's Minstrels* 23. *Marriage of Kitty* 9.

PHOENIX.—*HARDWICK THEATRE* (F. W. Stechan, mgr.): All Star Specialty co. Nov. 13-15; big hit by Raymond Teal; excellent business.

ARKANSAS.

FORT SMITH.—*GRAND* (C. A. Lick, mgr.): As Told in the Hills Nov. 18; good co. and house. Louis James 20. *Booster T. Washington* 21. *Al Perkins* 22. *Alberta Gallatin* in *Comin' Kite* 23. *Son of Rest* 24. *Harry Beresford* 25. *Runaway's Son* 26. *A Son of Rest* 28. *Little Johnny Jones* 1. *Courts Chairman* 4.

FINE BLUFFS.—*ELKS' THEATRE* (James W. Drake, mgr. and lessee): *Holty Toity* Nov. 15 pleased a small house. Louis James in *Virgins* 16 pleased good audience. Trip to Egypt 17; fair house and co. *Donnelly* and *Hatfield* 20. *Harry Beresford* 22. *Bunch of Keys* 23. *Dora Thorne* 1.

LITTLE ROCK.—*CAPITAL* (R. S. Hamilton, mrs. C. T. Taylor, mgr.): *Bunch of Keys* Nov. 22. *Dora Thorne* 23. *Herald Square Opera* co. 25. *Son of Rest* 28. *Show Girl* 30. *Little Johnny Jones* 2. *Ramona* 8. *Walker White-side* 8. *Human Hearts* 9.

MARIANNA.—*IMPERIAL* (I. B. Katsenstein, mgr.): Robert Sherman in *My Friend from Arkansas* Nov. 15 pleased fair house. *Turbett and Wallace Stock* co. 4-6.

HELENA.—*GRAND* (R. R. Fitzpatrick, mgr.): A bunch of Keys Nov. 18 played to capacity; good.

CALIFORNIA.

OAKLAND.—*MACDONOUGH THEATRE* (Hall and Barton, lessees): Andrew Mack in *Honest Hearts* Nov. 11, 12; fair co. and house. Under Southern Skies 18, 19. *The Prince of Pilsen* 20, 21.—*YE LIBERTY* (H. W. Bishop, mgr.): Bishop's player presented Captain Swift 13-19; fine to large attendance. Christopher Jr. 20-24.—*CRESCENT* (G. Colahan, mgr.): Landen Stevens in U. T. C. 15-19; satisfactory.

SAN DIEGO.—*IRIS* (H. C. Wyatt, lessee): Wyatt and Davis, mrs.): Britt-Nelson moving pictures Nov. 6 pleased fair house (rain). On the Bridge at Midnight 7; very good co.; large attendance. Andrew Mack in *Tom Moore* 8; fine co. and performance.

VENTURA.—*LAGOMASINO* (E. M. Hirschfeld, mgr.): On the Bridge at Midnight Nov. 4; good business and co. *Cooley* co. week of 6; fair co. and business. *Dora Thorne* 18. *Chaffeeville's Band* 20. *Alma Hearne* 22. *Haverly's Minstrels* 27.

WOODLAND.—*OPERA HOUSE* (E. C. Webber, mgr.): *Haverly's Minstrels* Nov. 11; good co. and house. Britt-Nelson moving pictures 14; moderate house. *Schubert Symphony Club* 15; full house.

COLORADO.

LEADVILLE.—*ELKS' OPERA HOUSE* (George W. Casey, mgr.): *Jolly American Tramp* Nov. 14; poor co.; good business. *Sweet Clover* 17; good co. and business. *The Kitties' Band* 22. *Shadows on the Hearth* 23. Under Southern Skies 28. *The Marriage of Kitty* 20.

GRAND JUNCTION.—*PARK OPERA HOUSE* (Edwin A. Bassett, mrs.): *Uncle Tom Sawyer* Nov. 20. *Killies' Band* 24. *The Marriage of Kitty* 25. Under Southern Skies 26.—*AUDITORIUM* (R. S. Bassett, mrs.): At the Cross Roads 24. *Home and Happiness* 25. *On the Bridge at Midnight* 26.

COLORADO SPRINGS.—*GRAND* (R. N. Nye, mgr.): *The Shoo-Goo* Nov. 15; fine patronage. *A Trip to Atlantic City* 16-18; *Our Little Kitten's Band* 19-21; *Shadows on the Hearth* 22. Under Southern Skies 23. The College Widow 25. Under Southern Skies 2.

VICTOR.—*OPERA HOUSE* (E. G. Cunningham, mgr.): *Sweet Clover* Nov. 16; pleased house. At the Old Cross Roads 19; good business fair. In Old Kentucky 24. Under Southern Skies 26. At Cripple Creek 21.

CRIPPLE CREEK.—*GRAND* (W. R. Grier, mgr.): At the Old Cross Roads Nov. 20 to good business. *Killies' Band* 21. *College Widow* 23. Under Southern Skies 25. *Way Down East* 2. When Knights Were Fair 7.

LA JUNTA.—*THEATRE* (Ed C. King, mgr.): *Thoroughbred Tramp* Nov. 14; ordinary; business fair. George Samuels co. 16, 17 presented *The Great Conspiracy* and *A Wise Woman*; good; to fair business.

CONNECTICUT.

NEW HAVEN.—*HYPHEN* (Robert Brothers, mrs. D. C. Brown, mgr.): *Prize School* in Miles Modiano 18. It was football night at Yale, and after Yale's decisive victory over Princeton 23-4 the boys felt most jubilant. Of course Miss Schell and her co. were good natured and seemingly enjoyed the singing, conversation and cheering of the students as much as anybody. The performance was curtailed, the curtain being rung down at ten o'clock. Gay New York to very small gathering 21. At the end of act I many left, so that at the end New York was emptying fast. The management should have known this attraction for the 18th in place of Miss Schell, or at that time it would have been neither seen nor heard. *The Prudential Men* to fair box-office receipts 22. *The Gingham Man* 24, 25. *Peter Dallas* 27.—**NEW HAVEN** (G. B. Russell, mgr.): *W. H. Van Dyke*, and, mrs.): *Elle Pay* in *The Hall of Averages* A to largest houses of the season 18-19; capital performance. Queen of the Convicts to temporary houses 20-22. *The Days to S. R. O.* 23-25. *No Mother to Guide Her* 27-29. *The Way of the Cross* 30-32. *The Way with Women* 31. Dorothy Donelly spent 18-19 with Mrs. H. L. Walsh. Mr. Bell will open his old theatre, the Bijou, the 27th. The stock co., under strict management of L. B. McGill, will number fifteen members, headed by Gorbridge. *Shipwreck* as leading women. For the opening week Dorothy Vernon of Sutton Hall will be the attraction. *JANE MARLIN*.

MARYWOOD.—*PARKWAY* (H. C. Parsons, mgr.): *Prized School* in Miles Modiano Nov. 16, 17 drawing large audiences. *Jane Dean*, who made many friends

here last summer as leading woman of the Hunter-Bradford Stock co., was seen for the first time 18 in *The Little Gray Lady*, supported by a good co. Her interpretation of the title-role added one more to her many laurels and at the end of each act she was compelled to respond to many curtain calls. The *Gingerbread Man* 19-21; *and another good humor* 20. In Gay New York 23. In *The Land of Cotton* 24, 25. Arnold Daly 26. *Checkers* 26.—**HARTFORD OPERA HOUSE** (H. H. Jennings, mgr.): *Why Girls Leave Home* 16; *good drama*, although seen here before, drew well 17. For His Brother's Crime, a well constructed melodrama of devotion, pleased good sized audiences 20-22. Queen of the Convicts 23-25. **A. DUMONT.**

BRIDGEPORT.—*SMITH'S* (Edward C. Smith, prop.; A. E. Culver, bus.-mgr.): *The Rays in Down the Pike* Nov. 20 delighted good business. Nelson Britt light pictures 21; draw well 22. The *Gingerbread Man* 23; *and another good humor* 24. Arnold Daly 25. *Checkers* 26.—**HARTFORD OPERA HOUSE** (H. H. Jennings, mgr.): *Why Girls Leave Home*, although seen here before, drew well 17. For His Brother's Crime, a well constructed melodrama of devotion, pleased good sized audiences 20-22. Queen of the Convicts 23-25. **A. DUMONT.**

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tailed his houses entire week ending Nov. 19, pleased the audience. An Odeon's Player 21.

AUSTIN A. MUMMERT.

MES MOINES.—POSTER OPERA HOUSE (William Foster, mgr.); *The Wayward Son*; Ward in *The Grafton* Nov. 20; *Young Love* 23; *The School Girl*, with Carrie Reynolds; *Florence Roberts in Anna Leonow Nov. 30*. The *Acrobat* Oct. 1; *Adelaide Thurston in The Triumph of Betty* 2; *Melissa* 4.—**GRAND** (William Foster, mgr.); *Jillie Gray in Her Only Sin* 16-18 pleased excellent business. *Yon Yetson* 20-22; good business and attraction. *Harry K. Miller* 23-25; *McFadden's Flats* 26-28; *Funny Mr. Dooley* 29-30. *The Two Johns* 24-26; *Autumn* M. William Foster, mgr.; *Gibson's Minstrels* 27; two good houses; satisfaction. *The Murphy in La Cucina in Coffee* 30.

CLOINTON.—**THEATRE** (C. E. Dixon, mgr.); *My Wife's Family* Nov. 15 pleased fair attendance. *Dora Thorne* 20 to usual pleased audience. *The School Girl* 21; good business; handsomely staged and smoothly performed. *Carrie Reynolds* was charming in principal role. *Tim Murphy* and co. in *A Corner in Coffee* and *David Garrick* 22-25. *Playboy and Wood* and *Ward in Two Merry Tramps* 22. *Sweet Clover* 28.

WICHITA.—**CRAWFORD** (E. L. Martling, mgr.); *The Lyman Twins in The Hustlers* Nov. 18; good co.; pleased fair house.

ABILENE.—**SELYES** (A. B. Seelye, mgr.); *Stetson's U. T. C.* Nov. 25 canceled. *The Locust Stock* 27-29. *The Liberty Belles* 8.

OTTAWA.—**ROHRRAUGH** (S. R. Hubbard, mgr.); *Lecture Nov. 17* W. B. Patton in *The Last Rose of Summer* 21. *The Girl from Kay's* 25.

HUTCHINSON.—**HOME THEATRE** (W. A. Lee, mgr.); *Howe's moving pictures Nov. 18*; fair co. and business.

JUNCTION CITY.—**OPERA HOUSE** (T. W. Dorn, mgr.); *Sweet Clover* Nov. 20. *Lord Baltimore* 2.

KENTUCKY.

PADUCAH.—**KENTUCKY** (Thomas W. Roberta, mgr.); *The Van Dyke-Eaton* co. opened Nov. 20-25 with *The Embassador* to S. R. O. *The Resounding Bell* 27. *Postman* (local comedy) 28. *The Girl from Mars* 29. *The Isle of Bong Bong* 29. *Fatty Felix* 2. *The Geisha* 4. *Harry Beresford* 5. *Hans* and *Nix* 6.

MADISONVILLE.—**MORTON** (James A. Frane, way, mgr.); *Murray and Mack in Around the Town* Nov. 16 to capacity. *Flora Marguerite Bertelle* in concert 23. *The Isle of Bong Bong*, with John W. Bansome, 29. *Harry Beresford* in *The Woman Hater* 4.

MARYSVILLE.—**WASHINGTON OPERA HOUSE** (Russell Dye, bus.-mgr.); *An Aristocratic Tramp* Nov. 16; good co.; *Playboy and Wood* 17; fair co.; last house. *Ward in The Grafton* 20; good co. and fine house. *My Wife's Family* 22. *The School Girl* 24. *Dora Thorne* 25. *The Flints* 27-29. *Irish Pawnsbrokers* 30.

ANAMOSA.—**GRAND** (Clifford L. Niles, mgr.); *North Brothers* opened week Oct. 29 in *The Way of the World* to S. R. O.; fine co. Other plays: *Little Princess, Camille, My Pardon the Colonel, The Maid That Finds and Under Harbor Lights* to good business. *In Old Virginia* 9 and *Love vs. Gold* 15 canceled.

PERRY.—**GRAND** (R. M. Harvey, mgr.); *That Was Too Fair* Nov. 14-18; under direction of Prof. L. T. Bottom, with cast of 100 children, played to large and enthusiastic audiences. *Lecture* Oct. 21 drew good business. *Florodora* 22; large advance sales. *Dora Thorne* 23. *Adelaide Thurston* 4.

DECORAH.—**GRAND** (Weiser and Bear, mgr.); *Irish Pawnsbrokers* Nov. 16; very fair house; pleased. *Adelaide Thurston in The Triumph of Betty* 20. *My Wife's Family* 21. *The Royal Chef* 11.

STYKES' OPERA HOUSE (George Higgins, mgr.); *Jubilee Bell Ringers* 20.

DAVENPORT.—**BURTIS' OPERA HOUSE** (Dembrowski, Kindt and Co., mgr.); *San Toy* Nov. 19; of satisfactory good. *Two Jokes* 21. *Great Lafayette* 22. *The School Girl* 23. *Frances Williams* 24. *Wedded and Parted* 25. *Stetson's U. T. C.* 26.

WATERLOO.—**BROWN'S OPERA HOUSE** (G. F. Brown, mgr.); *Love Against Gold* Nov. 18 canceled. *Her Only Sin* 20 pleased a fair house. *The Telephone Girl* 22. *Adelaide Thurston* 24. *My Wife's Family* 25. *William Owen* 30.

INDEPENDENCE.—**GEDNEY OPERA HOUSE** (G. C. H. Rander, mgr.); *Dora Thorne* Nov. 24. *William Owen in Othello* 26.—**ITEM**: Manager Ellsworth, of the Sioux Falls Opera House, and Frank L. Foster were present to hear *Florodora*.

KEOKUK.—**GRAND** (Chamberlin, Harrington and Co., mgr.); *V. F. Sturges, res. mgr.*; *Nelson-Britt moving picture Nov. 17* drew well and gave good satisfaction. *Home and Man* 22. *Mauds Bellington* Nov. 24. In Y. M. C. A. Lecture Course.

SPRINGFIELD.—**GRAND** (R. M. Harvey, mgr.); *This Was Too Fair* (local, under direction of Prof. L. T. Bottom) Nov. 16, 17. Lecture Course. *Florodora* 22.—**ITEM**: William Owen gave an interesting lecture before the High School 12.

CHEROKEE.—**GRAND** (F. Brubaker, mgr.); *Jillie Gray Nov. 22 in Her Only Sin. The Irish Pawnsbrokers* 23. *McDonald Concert* co. 30. *Uncle Jack Perkins* 3.—**ITEM**: A new piano has been placed in the Grand, filling a much felt want.

SPENCER.—**GRAND** (Ackley Hubbard, mgr.); *William Owen in Othello* Nov. 16; excellent to fair business. *Princess Bonnie (local)* 4. *Uncle Jack Perkins* 7. *Cherry Valley 11*.—**ITEM**: Manager Hubbard is in New York.

MUSCATINE.—**Grand** (Chamberlin, Kindt and Co., mgr.); *Frank Hunt, res. mgr.*; *San Toy* Nov. 20; good audience. *My Wife's Family* 21. *Good co. and business*.

COUNCIL BLUFFS.—**THEATRE** (A. B. Bell, mgr.); *Century Stock co.* opened three nights; engagements Nov. 20 in *A Texas Ranger* to good business. *McFadden's Flats* 22. *Her Only Sin* 23.

OMAHA.—**OPERA HOUSE** (J. A. Blotcky, mgr.); *Ole Hansen White Minstrels* 22. *It failed to appear. The Midnight Express* 23. *Porter J. White* in *Front* 1.

ANITA.—**JOHNSON'S OPERA HOUSE** (H. H. Cole, mgr.); *His Father's Sin* Nov. 9 pleased good business. *Clark's Minstrels* 15; good house.

GREENWELL.—**COLONIAL THEATRE** (H. Lister, mgr.); *New Guy Nov. 8* good to well pleased audience. *The Major and Minor* 10. *Not Time in Green* 11.

CENTERVILLE.—**DRAKE AVENUE THEATRE** (Opie and Son, mgr.); *Very Young* Nov. 22.

ANAMOSA.—**GRAND** (Clifford L. Niles, mgr.); *Dora Thorne* Nov. 22. *For Her Sake* 23. *Her Fatal Sin* 24.

NEWTON.—**LINTER'S OPERA HOUSE** (A. L. Linter, mgr.); *William Owen in Othello* Nov. 24.

KANSAS.

TOPSKA.—**CRAWFORD** (Crawford and Kane, mgr.); *W. H. Plunkett Nov. 15* audience co., small house. *The Operetta* 17. *Big* co. and production; and *Small*. *The Girl to the Major* 18; pleased large house. *W. H. Plunkett in The Last Days of Summer* 20. *Lord Baltimore* 21; *Playboy and Wood* 22.

CHICAGO.—**DRAKE AVENUE THEATRE** (Opie and Son, mgr.); *Very Young* Nov. 22.

ANAMOSA.—**GRAND** (Clifford L. Niles, mgr.); *Dora Thorne* Nov. 22. *For Her Sake* 23. *Her Fatal Sin* 24.

DAVID J. AUGUST.—**LA BELLE** (W. H. Bell, mgr.); *Lightning* Nov. 15; large house; very well pleased. *W. H. Plunkett* 14, 15; large house; pleased. *Lightning* Nov. 16; large house; good co. *Wanted Men* 18; pleased good house. *W. H. Plunkett* 19. *Lightning* Nov. 20; large house; good house; *W. H. Plunkett* 21. *Lightning* Nov. 22. *Lightning* Nov. 23. *Lightning* Nov. 24. *Lightning* Nov. 25. *Lightning* Nov. 26. *Lightning* Nov. 27. *Lightning* Nov. 28. *Lightning* Nov. 29. *Lightning* Nov. 30. *Lightning* Nov. 31. *Lightning* Nov. 32. *Lightning* Nov. 33. *Lightning* Nov. 34. *Lightning* Nov. 35. *Lightning* Nov. 36. *Lightning* Nov. 37. *Lightning* Nov. 38. *Lightning* Nov. 39. *Lightning* Nov. 40. *Lightning* Nov. 41. *Lightning* Nov. 42. *Lightning* Nov. 43. *Lightning* Nov. 44. *Lightning* Nov. 45. *Lightning* Nov. 46. *Lightning* Nov. 47. *Lightning* Nov. 48. *Lightning* Nov. 49. *Lightning* Nov. 50. *Lightning* Nov. 51. *Lightning* Nov. 52. *Lightning* Nov. 53. *Lightning* Nov. 54. *Lightning* Nov. 55. *Lightning* Nov. 56. *Lightning* Nov. 57. *Lightning* Nov. 58. *Lightning* Nov. 59. *Lightning* Nov. 60. *Lightning* Nov. 61. *Lightning* Nov. 62. *Lightning* Nov. 63. *Lightning* Nov. 64. *Lightning* Nov. 65. *Lightning* Nov. 66. *Lightning* Nov. 67. *Lightning* Nov. 68. *Lightning* Nov. 69. *Lightning* Nov. 70. *Lightning* Nov. 71. *Lightning* Nov. 72. *Lightning* Nov. 73. *Lightning* Nov. 74. *Lightning* Nov. 75. *Lightning* Nov. 76. *Lightning* Nov. 77. *Lightning* Nov. 78. *Lightning* Nov. 79. *Lightning* Nov. 80. *Lightning* Nov. 81. *Lightning* Nov. 82. *Lightning* Nov. 83. *Lightning* Nov. 84. *Lightning* Nov. 85. *Lightning* Nov. 86. *Lightning* Nov. 87. *Lightning* Nov. 88. *Lightning* Nov. 89. *Lightning* Nov. 90. *Lightning* Nov. 91. *Lightning* Nov. 92. *Lightning* Nov. 93. *Lightning* Nov. 94. *Lightning* Nov. 95. *Lightning* Nov. 96. *Lightning* Nov. 97. *Lightning* Nov. 98. *Lightning* Nov. 99. *Lightning* Nov. 100. *Lightning* Nov. 101. *Lightning* Nov. 102. *Lightning* Nov. 103. *Lightning* Nov. 104. *Lightning* Nov. 105. *Lightning* Nov. 106. *Lightning* Nov. 107. *Lightning* Nov. 108. *Lightning* Nov. 109. *Lightning* Nov. 110. *Lightning* Nov. 111. *Lightning* Nov. 112. *Lightning* Nov. 113. *Lightning* Nov. 114. *Lightning* Nov. 115. *Lightning* Nov. 116. *Lightning* Nov. 117. *Lightning* Nov. 118. *Lightning* Nov. 119. *Lightning* Nov. 120. *Lightning* Nov. 121. *Lightning* Nov. 122. *Lightning* Nov. 123. *Lightning* Nov. 124. *Lightning* Nov. 125. *Lightning* Nov. 126. *Lightning* Nov. 127. *Lightning* Nov. 128. *Lightning* Nov. 129. *Lightning* Nov. 130. *Lightning* Nov. 131. *Lightning* Nov. 132. *Lightning* Nov. 133. *Lightning* Nov. 134. *Lightning* Nov. 135. *Lightning* Nov. 136. *Lightning* Nov. 137. *Lightning* Nov. 138. *Lightning* Nov. 139. *Lightning* Nov. 140. *Lightning* Nov. 141. *Lightning* Nov. 142. *Lightning* Nov. 143. *Lightning* Nov. 144. *Lightning* Nov. 145. *Lightning* Nov. 146. *Lightning* Nov. 147. *Lightning* Nov. 148. *Lightning* Nov. 149. *Lightning* Nov. 150. *Lightning* Nov. 151. *Lightning* Nov. 152. *Lightning* Nov. 153. *Lightning* Nov. 154. *Lightning* Nov. 155. *Lightning* Nov. 156. *Lightning* Nov. 157. *Lightning* Nov. 158. *Lightning* Nov. 159. *Lightning* Nov. 160. *Lightning* Nov. 161. *Lightning* Nov. 162. *Lightning* Nov. 163. *Lightning* Nov. 164. *Lightning* Nov. 165. *Lightning* Nov. 166. *Lightning* Nov. 167. *Lightning* Nov. 168. *Lightning* Nov. 169. *Lightning* Nov. 170. *Lightning* Nov. 171. *Lightning* Nov. 172. *Lightning* Nov. 173. *Lightning* Nov. 174. *Lightning* Nov. 175. *Lightning* Nov. 176. *Lightning* Nov. 177. *Lightning* Nov. 178. *Lightning* Nov. 179. *Lightning* Nov. 180. *Lightning* Nov. 181. *Lightning* Nov. 182. *Lightning* Nov. 183. *Lightning* Nov. 184. *Lightning* Nov. 185. *Lightning* Nov. 186. *Lightning* Nov. 187. *Lightning* Nov. 188. *Lightning* Nov. 189. *Lightning* Nov. 190. *Lightning* Nov. 191. *Lightning* Nov. 192. *Lightning* Nov. 193. *Lightning* Nov. 194. *Lightning* Nov. 195. *Lightning* Nov. 196. *Lightning* Nov. 197. *Lightning* Nov. 198. *Lightning* Nov. 199. *Lightning* Nov. 200. *Lightning* Nov. 201. *Lightning* Nov. 202. *Lightning* Nov. 203. *Lightning* Nov. 204. *Lightning* Nov. 205. *Lightning* Nov. 206. *Lightning* Nov. 207. *Lightning* Nov. 208. *Lightning* Nov. 209. *Lightning* Nov. 210. *Lightning* Nov. 211. *Lightning* Nov. 212. *Lightning* Nov. 213. *Lightning* Nov. 214. *Lightning* Nov. 215. *Lightning* Nov. 216. *Lightning* Nov. 217. *Lightning* Nov. 218. *Lightning* Nov. 219. *Lightning* Nov. 220. *Lightning* Nov. 221. *Lightning* Nov. 222. *Lightning* Nov. 223. *Lightning* Nov. 224. *Lightning* Nov. 225.

The Convict's Daughter Nov. 15 pleased fair house. Fabio Roman 30.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (R. W. Harrington, mgr.): Primrose Minstrels Nov. 23. Big Stock 27-2. —PARK (John Stiles, mgr.): For His Brother's Crime 16-18 turned people away. Trocadero Burlesques 20-22 opened to full houses; pleased. Jersey Lillies 27-29. Wedded and Parted 30-2. —ITEM: The Irish Ladies' Choir were entertained during their stay here by the local lodge Knights of Columbus.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Bow Comedy Co. Nov. 21-22 opened in The Showway to large audiences; excellent good. On the Bridge at Midnight 28. Two Sisters 29.

AUDITORIUM (W. W. Hartford, mgr.): The Cleverell co. are rehearsing here for opening of season 4.

DOVER.—CITY OPERA HOUSE (Charles M. Carson, mgr.): Charles E. King, bus.-mgr.; Joseph J. Flynn Stock co. closed successful week Nov. 13-15 to S. R. O.; excellent satisfaction.

FORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Two Sisters Nov. 28. Adam Good Drama 29. Henry Clay Barnabas 5.

LACONIA.—MOULTON OPERA HOUSE (Wm. B. Van Dusen, mgr.): On the Bridge at Midnight Nov. 29. Wronged 5.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): York and Adams returned in Bankers and Brokers Nov. 18; performance gave satisfaction to large audience. The Education of Mr. Pipp 20 delighted a fair audience. Digby Bell made a distinct hit. Little Gray Lady 21. Queen of Tokio 22. Thomas 23. **5TH STREET** (F. R. Shatto, mgr.): Bob Manchester's co. and Vandeville acts attracted crowded houses 16-18. Running for Office 20-22 did fair business. When London Sleeps 27-29. How Hearts Are Broken 30.

ALBERT C. D. WILSON.

ELIZABETH.—LYCEUM (Edwin Elsley, mgr.): When the World Sleeps Nov. 20-22; co. fair; good business. Dangers of a Working Girl 23-25. How Hearts Are Broken 27-29. A Girl of the Streets 30-2. **THE BOWERY** (Eliza Thomas, mgr.): Bob Manchester's co. and Vandeville 16-18. Running for Office 20-22 did fair business. When London Sleeps 27-29. How Hearts Are Broken 30.

BRIDGETON.—CRITERION (Ed. R. Moore, mgr.): A Thoroughbred Tramp Nov. 18; fair; large business. Solidified and Improved 20-22; very fair performances; poor business. The Street Singer 23. The Black Cat 25. The Child Wife 28. The Bowery News 29.

PLAINFIELD.—THEATRE (W. J. Conlan, mgr.): Aborn co. Nov. 20 in Robin Hood to S. R. O. Lynn Howe's moving pictures 22; best yet, to good business. Human Hearts 4. —ITEM: Paul Barnett, of Life that Kills, who broke his leg by accident on the 10th, is rapidly convalescing at the hospital.

NEW BRUNSWICK.—OPERA HOUSE (William Proctor, mgr.): Dorothy Lewis Stock co. Nov. 20-22; opening play, Why Women Hate; co. ordinary; attendance fair. —ITEM: Contemplated remodeling of the theatre will soon commence.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Lightfoot 20. Too Good 21. Excellent to Beg 27-29. Dancers of Working Girls 30. 1.

HOBOKEN.—LYRIC (Grant S. Higgins, bus.-mgr.): H. P. Sonier, mgr.): Dangers of Working Girls 18-22 played to S. R. O.; cast strong; scenic effects elaborate. For His Brother's Crime 23-25. A Girl of the Streets 26-28. When London Sleeps 30-2.

PATERSON.—OPERA HOUSE (John J. Goethius, mgr.): Thalia Theatre co. Nov. 20 to good business. Orpheus Minstrels (local) 21, 22 to large and fashionable audiences; performance pleased. Running for Office 23-25. Big Hearted Jim 27-29.

SALEM.—GRAND (William Alexander, mgr.): The Street Singer Nov. 22; pleasing performance to capacity. Child Wife 27. Human Hearts 1. Britt-Nelson eight original pictures 5.

BOONTON.—HARRIS LYCEUM (Harris Bros., mgr.): The Great Edison Nov. 20; good business and performance. Vandeville 23. Vandeville 30. A Thoroughbred Tramp 2.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Britt-Nelson eight pictures Nov. 22 to a good house. Maud Muller 28.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. R. Blood, mgr.): The George Saxe co. in A Great Conspiracy Nov. 15-20 to fair house. In Britt-Nelson moving pictures 16-18; good, to poor houses. The Ethel Locker Stock co. 20-22. The Marriage of Kitty (Julie Murray co.) 4. Two Merry Tramps (Wood and Ward co.) 6.

NEW YORK.

ALBANY.—EMPIRE (Frank Williams, mgr.): Chauncey Olcott in Edmund Burke Nov. 18 pleased a packed house. Fritzi Schell in Mile. Modiste 20; scores a big success. James O'Neill in Monte Cristo 22. Eddie Adams (return). 23. Thalia Theatre Yiddish co. in God, Man and Devil 27. The Education of Mr. Pipp 20. Ezra Kendall 2. —HARMANUS BLECKER HALL (H. R. Jacobs, mgr.): Billy B. Van in The Errand Boy 16-18 drew capacity houses; made a big hit; the Elks attended 17. Wedded and Parted 20-22; splendid business; good cast. Ninety and Nine 22-25. The Pace That Kills 27-29. Lieutenant Dick U. S. 20. —ITEM: William Crandall, stage carpenter of the Ninety and Nine, had a narrow escape from being crushed to death between cars at the Union Railroad Station 22; he was painfully, but not seriously, injured.

GEORGE W. HERRICK.

ROCHESTER.—NATIONAL (Max Hurtz, mgr.): The Serio-Comic Governess attracted large and well pleased houses Nov. 20-22; the co. headed by Nellie Beaumont and Richard F. Carroll, was an excellent one and deserved the applause tendered them. On 23-25 Barney Gilmore and co. appeared in A Rocky Road to Dublin, to good business. How Baxter Buttered in 27-29. Florence Bindle 2-2. —BAKER (J. H. Morris, mgr.): W. B. D. Callahan, manager. The stock co. attended Why Smith Left Home to fine attendance week 20-22; the co. handled their respective roles artistically. The Dairy Farm 27-29. —LYCEUM (M. E. Wolf, mgr.): Fritzi Schell appeared in Mile. Modiste to large audience 22. Madame Emma Rame to fine house 24. Chauncey Olcott 28. The Gingerbread Man 30.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Lillian Blauvelt in The Rose of the Alhambra scored a triumph Nov. 17, 18. Fritzi Schell in Mile. Modiste captivated a big house 21. Education of Mr. Pipp 22. Thalia Theatre on 21. Chauncey Olcott 20. RASTABLE (H. H. Hinck, mgr.): Mary Martine in Nancy Brown 16-18; excellent performances; large audience. Barney Gilmore in A Rocky Road to Dublin pleased good sized audience 20-22. John D. Griffin's character work was noteworthy. Serio-Comic Governess 23-25. Florence Bindle 27-29. How Baxter Buttered in 30-22. —ITEM: John R. Rogers, manager of Barney Gilmore, was here 20-22. Happy Cal Wagner, the minstrel, officiated as a local juryman 21.

R. A. BRIDGMAN.

ELMIRA.—LYCEUM (M. Reis, mgr.): W. Charles Smith, res. mgr.: Yorks and Adams in Bankers and Brothers Nov. 21; good house. Joe Jackson 22. Big Stock 23. —ITEM: John D. Griffin's character work was noted. —ITEM: Charles Hamer has been added to the staff of the Lyceum.—Jack Rose has closed with the Verna May Stock co.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Kathryn Purcell and clever co. gave good satisfaction Nov. 18-19. John Drew in De Lancer to S. R. O. 18. Other People's Money 20 well. A Hot Old Time 22-24. GEORGE C. MOON.

PEPSICILL.—COLONIAL (Fred S. Cunningham, mgr.): The Shamrock Irish Band Nov. 7 gave two excellent performances; good sized audiences. Redemptive of David Corson 8 proved a very meritorious performance and delighted small house. Wizard of Oz 13; good co.; very large house. Bennett-Moulton co. opened engagement 14-18 with His Jealous Wife, giving excellent satisfaction to capacity. Other plays: Faust, Hearts Enthroned. The Lyndon Bank Mystery, The Mask of Life, Shadowed Love, The Love Letters of New York, The Green Carpet, Scandal, The Fatal Coin, and a host of short attendance fairly good throughout the week. The Matinee Girl 23. St. Stebbins 25. Edith's Burglar 30. Kathryn Purcell co. 4-9 (except 7). James O'Neill 7.

TROY.—HAND'S OPERA HOUSE (M. Reis, mgr.): H. J. Thompson, res. mgr.): Buster Brown Nov. 21 satisfied good house. A Slave of the Mill 22; fair business. Wedded and Parted 23. A Hot Old Time 25. Uncle Josh Sprucey 29. By Right of Sword 26.

LYCEUM (Al. W. Fremont, mgr.): The Merton Stock co. 20-22. Dorothy Vernon of Badon Hall drew large and well pleased audiences. Miss Shultz is becoming a favorite here.

UTICA.—MAJESTIC (E. D. Eldridge, res. mgr.): Bertha Gollan Nov. 21 scored a tremendous hit in Sweet Kitty Bellairs; large house. Bankers and Brokers 22. Slave of the Mill 23. Big Hearted Jim 24. Eight Bells 27. —STAR (Joseph Ball, mgr.): Opened 20 with A Matinee Girl to play the full week. It was canceled on account of the mediocrity

of the co. Mr. Ball will reopen the house in about ten days; new orchestra chairs will be installed.

SARATOGA SPRINGS.—TOWN HALL (Sherlock Sisters, mgr.): East Lynne Nov. 18; a new production by Marcia Harris and an ordinary co. to fair sized and dimensioned audience. The Wizard of Oz 20; excellent; handsomely staged and mounted; pleased a well filled house. Dora Thorne Grimes' Cellar Door 27. Uncle Josh Sprucey 30.

GLEN FALLS.—EMPIRE (J. A. Hulden, mgr.): Other People's Money Nov. 17; business poor; performance fair. Manhattan Stock co. 20-22. Uncle Josh 21. S. R. O. 23; giving excellent satisfaction. Plays first part of the work: Way Down in Maine, Wicked London, Woman Against Woman; business continued good. Wizard of Oz 21; S. R. O.; co. gave satisfaction. James O'Neill 22. Mand Hillman 25-2.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): King of Tramps Nov. 22; good house. The Arrival of Kitti 23; fair business. Why Girls Leave Home 23; moderate business. —BURTIS AUDITORIUM (E. S. Newton, mgr.): Burtis 22-23; excellent business. Buster Brown 25; excellent business. Chauncey Olcott 28. Empire Amusement co. 30.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): A Romance of Coon Hollow Nov. 18; two capacity houses. His Last Dollar 20; big business. Chauncey Olcott in Edmund Burke 21. A Slave of the Mill 23. The Mummy and the Humming Bird 26. Why Girls Leave Home 20. —ITEM: The International Stock co. is laying off here this week, pending the time in perfecting old pieces.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): Kathryn Purcell and Cleverland co. in the following repertoire: pleased good house. —ITEM: Gates of Justice: A Great Temptation, Heart of Virginia, Blue Jeans, Found in the Rockies, and The Midnight Express. Return engagement of the Fays 27-2.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): Garride Stock co. week of Nov. 20. Won by a Strange 20 pleased fair house. Little Miss Independence 21; small house; fair play. St. Patrick's Day Matinee 22. East Lynne 22. Lady Audley's Secret 23. Lewis K. Russell in North Carolina Folks 20. Romance of Coon Hollow 20.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): G. H. Heated 20. —ITEM: The Kennebec 21. —ITEM: D. C. Miller 22. —ITEM: Too Proud to Beg 22. —ITEM: The Street Singer 23. The Black Cat 25. The Child Wife 28. The Bowery News 29.

OSWEGO.—RICHARDSON (J. A. Wallace, mgr.): Allan Doone in Kerry Girl Nov. 18 pleased fair house. Bertha Galland in Sweet Kitty Bellairs 20 delighted all; house fair. Other People's Money 21. Why Girls Leave Home 22. Sterling's U. T. C. 23. The Matinee Girl 24. —ITEM: The Kennebec 27. Eight Bells 28. Sunbeam 30.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): David Harmon Nov. 18; fair business. The Myrtle-Harder co. 20-25 (except 23) opened to capacity. Digby Bell in The Education of Mr. Pipp 23. Bankers and Brokers 27. A Hot Old Time 28. Eight Bells 29. Buster Brown 30.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): David Harmon pleased very large house Nov. 17. The King of Tramps 18; fair business. Other People's Money pleased good house 22. Bertha Galland in Sweet Kitty Bellairs 24. Buster Brown 27. Along the Kennebec 28. Dora Thorne 28.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): The Slave of the Old Mill Nov. 21; co. and audience pleased; business fair. Grimes' Cellar 22. —ITEM: The King of Tramps 23. —ITEM: The Matinee Girl 24. —ITEM: Too Proud to Beg 25. —ITEM: The Street Singer 26. —ITEM: The Kennebec 27. Eight Bells 28. Sunbeam 29.

CLARK.—OPERA HOUSE (L. B. Bassett, mgr.): David Harmon in North Carolina Folks 22; S. R. O.; disappointed. Along the Kennebec 24; fair performance and business. Other People's Money 4 canceled.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (T. C. Shay, mgr.): David Harmon pleased a good house Nov. 18; 20 pleased a fair house. —ITEM: Mr. and Mrs. Edmund Manley were the guests of Manager Houghton 19.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Nelson and Britt moving pictures Nov. 18 to fair business; pleasing. Ninety and Nine 21 to good business. —ITEM: Uncle Josh Sprucey 24. Champain Stock co. 27-2.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): A Millionaire Tramp Nov. 18; two good houses pleased. Evangeline 21-24; home talent. Chauncey Olcott in Edmund Burke 27. Chicago Stock co. week 28-29.

CORNING.—OPERA HOUSE (Wallace and Gibbons, managers and mrs. H. J. Sternberg, res. mgr.): Bertha Galland in Sweet Kitty Bellairs Nov. 25 canceled. Matinee Girl 28. Hot Old Time 29. Romance of Coon Hollow 30.

OLEAN.—OPERA HOUSE (G. H. Havens, mgr.): Princess Chic Nov. 18 to good house. Burke-McCann Stock co. 20-26; good satisfaction; S. R. O. every night. Slaves of the Mill 27. Wizard of Oz 28.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Prince of Salerno Nov. 22 failed to appear. Arrival of Kitti 30. Happy Hooligan 6 canceled.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): King of Tramps Nov. 20 to fair house. Sterling's U. T. C. 22; poor house; stranded here. Why Girls Leave Home 27.

CORTLAND.—OPERA HOUSE (W. W. Wallace, local mgr.): Parade Nov. 14-18; local hospital benefit; good business. Why Girls Leave Home 21 satisfied full house. Wizard of Oz 25. Buster Brown 29.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): The King of Tramps Nov. 17; fair performance; fair business. A Romance of Coon Hollow 21; fair performance; fair business.

WEEDSBY.—BURRITIS OPERA HOUSE (J. Palmer, mgr.): The King of Tramps pleased a fair sized audience Nov. 21. Other People's Money 29.

HERKIMER.—GRAND (Ben Schermer, mgr.): Why Girls Leave Home Nov. 18 pleased good house. Texas Sweetheart 21 to fair house. Grimes' Cellar 22.

PLATTSBURG.—THEATRE (M. H. Farrel, mgr.): Is equipped with fire escapes, and the closed balcony will be opened.

LYONS.—MEMORIAL THEATRE (Burt C. Ohlman, mgr.): Buster Brown Nov. 24. Other People's Money 25.

NEW ROCHELLE.—THEATRE (J. W. Follows, mgr.): St. Stebbins Nov. 27. Little Gray Lady 28. Matinee Girl 29. Isle of Spice 2.

ONEONTA.—THEATRE (O. S. Hathaway, mgr.): Mary Martine in Nancy Brown 16-18; excellent performances; large audience. Barney Gilmore in A Rocky Road to Dublin pleased good sized audience 20-22. John D. Griffin's character work was noteworthy. Serio-Comic Governess 23-25. Florence Bindle 27-29. —ITEM: John R. Rogers, manager of Barney Gilmore, was here 20-22. Happy Cal Wagner, the minstrel, officiated as a local juryman 21.

ODGENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): The Education of Mr. Pipp Nov. 28.

NORTH CAROLINA.

GREENSBORO.—GRAND (Charles T. Fuller, mgr.): Pauline Hall in Dorcas Nov. 14; excellent co.; very fair business; nice house. —ITEM: Mabel Palae in At Coat Corners Twenty-Two 17; very good co. and business. Sophie Brandt in Madcap Princess 18; excellent co. and good business. Message from Mars 22. Paul Gilmour 23. Black Patti 24.

ASHEVILLE.—GRAND (Godfrey and Reynolds, mgrs.): The Beggar Prince Nov. 24. —AUDITORIUM (W. F. Randolph, mgr.): Walker Whiteside in We Are King 18; good house; audience delighted. Sam B. Hardy as Sherlock Holmes in The Sign of the Four 20; small house; good. Black Patti Troubadours 21 pleased topheavy house.

WILMINGTON.—ACADEMY (Cowan Brothers, mgr.): Fred Gilmore 21; captivated a S.

EARLY CAREER OF MRS. JORDAN.

the Younger Days of England's Most Versatile Actress—Biographers at Odds.

I.

In all the wide annals of the drama one finds no really great actress in whose life so many mysterious gaps exist as in Mrs. Jordan's. Despite the fierce light that shone upon her career, both on the stage and off, no one can say positively when or where she was born, what was her maiden name, when she first appeared on the stage or (strangest of all) when she died. A will tell you she was born in Waterford in 1762. B cannot give you the date, but is equally certain that the event happened in Wales. C avers her father was a captain in the army. D is positive that he was merely a scene shifter. E thinks his name was Bland. F has reasons for believing it was Francis. And so on throughout the alphabet. On the point of Mrs. Jordan's debut similar confusion exists. Dates varying from 1776 to 1780 have been given for the event. All that Gilliland is able to tell us in his account of the actress in his "Dramatic Mirror," published in 1807, is that she made her first appearance in Dublin as Miss Francis in the character of Phoebe in *As You Like It*. So far as it goes this statement is probably correct. As for the actress' death, it certainly did not occur at the time she was said to have passed away in France. There can be no doubt that the rumor was a ruse to get rid of the importunities of harassing creditors so as to be free to return. A year or two later the unfortunate actress was seen in London by friends who could not be mistaken in her appearance.

Most of the blundering that has occurred in connection with Mrs. Jordan's interesting novitiate is due to her biographer's (Boaden) child-like dependence on the treacherous memory of his friend Pryse Lockhart Gordon. Amiable gossips who write of the experiences of their early manhood some forty years later are invariably astray in their dates and seldom completely accurate in their relation of events. No statement of the sort should be accepted by any biographer or historian without ample verification.

Boaden's life of Mrs. Jordan was published in 1831. Five years later there appeared a modest little book of recollections by J. D. Herbert called "Irish Varieties," in which the writer gave a circumstantial account from personal knowledge of the incidents that led up to Mrs. Jordan's debut. Written more than half a century after the event, some errors of detail were bound to creep into the narrative, but the main outline is undoubtedly correct. By examining the whole minutely by the light of the indisputable evidence afforded by contemporary advertisements one is enabled not only to expose the blunders of Boaden, but to add what is practically a new chapter to the life of Mrs. Jordan. As for the author of "Irish Varieties" (now a rare and practically unknown book), if Wilson Croker is to be believed, he was originally a Dublin ironmonger named Dowling, who "metamorphosed himself into a very middling painter and finally became an indifferent actor under the title of Mr. Herbert." He tells us himself that he took to the stage on the breaking out of the Rebellion of '98, but resumed painting when the trouble subsided. And now for his narrative:

"On the south wall leading to the pigeon house," says Herbert, "about two miles from Dublin, is a convenient bathing place. Returning from it one fine day in the year 1780 a lad about 14 years of age, with a handkerchief bundle in his hand, accosted me; he told me he had just landed from Wales, accompanied by his mother and two sisters; that they were going up to Dublin and were perfect strangers. Finding I was going to town, he expressed a wish to be permitted to accompany me; I assented and we halted until the ladies came up; he introduced me and I was struck at their handsome and interesting appearance; they told me they wanted comfortable but not expensive lodgings. I said I thought it would be in my power to conduct them to a house where they could be accommodated. We proceeded to South George's street and found apartments that suited. I knew the proprietor and made a good agreement for them."

Here I cry a halt to amend the narrative. Facts which will shortly be brought forward go to show that Herbert was a year astray in his date, and that it must have been in the autumn of 1779 he first met the boy who was afterward known on the stage as Mr. Bland. Moreover the writer made a slip when he said the whole family were perfect strangers in Dublin. Mrs. Jordan's mother (here called, it is to be noted, Mrs. Francis) had played in Dublin a score of years previously under the name of Grace Phillips.

"My residence," continues Herbert, "was only three doors from theirs, so I attended them frequently until they were settled to their wishes. I soon discovered their pursuit was the stage; this gave me great pleasure, for I was exceedingly fond of the boards. The mother, I learned, had been an actress, but on marrying a captain on half pay he retired for economy to Wales, where he resided until death, called him away. She had by his desire given up the stage and had nothing but the allowance of a captain's widow for the support of herself and three children. That sum she found insufficient, even in Wales, and as she wished to educate her children well she resorted to her former pursuit and was then enabled to fulfill her wishes in that respect."

It is important for us to note that Mrs. Jordan's father was dead in 1779, for Boaden, in following the clumsy lead of P. L. Gordon, avers that at the period of his daughter's novitiate he was employed in Ireland as a scene shifter. From first to last Boaden's account of the great actress' antecedents is very unsatisfactory. Alluding probably to the period of 1758, when Grace Phillips was a member of the Smock Alley company, he tells us that Mrs. Jordan's mother was a Welshwoman who ran away with a minor called Bland to Ireland and was married there by a Roman Catholic priest. Ultimately Bland's father had the marriage annulled, but we are not informed whether this was before or after the three children had been born.

Boaden's argument that Mrs. Bland would not permit her children to act under their proper name for fear of offending their father's family is neither accurate nor feasible. Surely there could have been no "expectations" from relatives who had behaved so vindictively!

"Her eldest daughter," continues Herbert,

of dancing and music easy of acquirement. English and French she had learned and was considered a very great proficient in both and was always noticed in company as an elegant young lady. Her mother had a letter to Mr. Ryde, then the proprietor of the Theatre Royal, and surely if an actor was capable of directing a theatre he should have been the best, for no man was possessed of more general ability for acting and he was liberal in imparting all he knew to those in his company who required and would receive his instruction. This was an invaluable quality and not commonly found in persons of such eminent talent as he possessed. He heard the young lady and approved of her probationary attempts, which, he said, were seldom delivered with so much ease at the first trial; from his first of approval and the report of the whole company who heard her at rehearsal great expectation was formed, and the public were anxiously watchful for her approaching debut. Mr. Ryde left nothing undone to render her complete in the character, so that when her first appearance was advertised all the play-going people were resolved to witness this young aspirant. The house was filled at an early hour, and on her coming on the cheering was so great that some minutes passed before silence was obtained, and then the poor young lady could not utter a word. Mr. Ryde prompted, tried to encourage her, but all in vain; her efforts proved abortive; a nervous affection seized on her tongue and paralyzed her. This most painful scene was closed by Mr. Ryde coming on and leading her off the stage; he then returned and made known the cause, which, after such rehearsals as he had witnessed, he declared was unprecedented—at least to his knowledge; he stated her hopeless situation and trusted she would on a future night get more courage. Meanwhile if he had permission of the house he would offer a young lady to take her place; he threw himself on the indulgence and kindness of his friends and hoped they would consider how painful a situation his was at that moment. A general assent was given and the play went on.

"Notwithstanding this disappointment the subject was discussed as much as if the lady had acted; it furnished tea parties with a gossip story for some weeks.

"On the day after the failure Mr. Ryde called to console the ladies; I was present; the poor mother shed tears; he entreated her to be more passive—she should not be a loser, for he would make room for her in his company, and she might consider herself engaged from that night at the salary he was to have given her daughter; he requested her to furnish him with a list of characters that she was prepared in, and he would lose no time in giving her occupation; that Miss Francis might get familiar with country companies, and there was every reason to hope for her restoration; meantime he thought it advisable to try Dolly, her younger daughter."

I interrupt here to say that, although a tolerably full list of the Crow Street company under Ryde in 1779-1780 can be compiled from the newspaper casts, one fails to find any trace of the mother there.

The mother, greatly penetrated by Mr. Ryde's voluntary and disinterested friendship, thanked him in the best manner she could under the conflicting state of mind her situation had excited; but as to Dolly she feared it would be a vain hope her studying a part.

"Yes, mother, I would, if Mr. Ryde wishes me to do so."

"Why, it was but just now you have been jumping down stairs; I heard you boast of having taken one step more than your brother or this young lad dare attempt. Then, see, Mr. Ryde, how untidy she is; her stockings down?"

"Oh! I don't mind that," said Ryde; "we'll have them gartered—nay, cross-gartered if necessary. Eh, Dolly!shan't we?"

"Yes, sir," and away she ran to adjust her dress.

"Then her mother observed how plain in point of looks she was, the smallpox having spoiled her face.

"Oh!" said Ryde, "surely you ought to know that the stage hides all these trifling blemishes."

Dolly returned cheerful and quite smartened up. "Let me see," said Ryde, looking in her face. "Ay, smallpox, indeed, and very small in one region. I'll answer for her. Here, Dolly, take this book and get the part of Phoebe; you know the play *As You Like It*? I'll hear you when perfect and we'll then have a rehearsal, and with some hints and directions out you come in about a fortnight. If I should fail in my judgment now I shall give up prognostics in dramatic pursuits, but I have no doubt of your success and that will give your sister courage." Then, taking the hand of the elder sister, "I know you won't be outdone. Farewell! Dolly, get perfect and I'll see you all soon again. Pray, madam, keep up your spirits; all will yet be well."

The whole party were lifted up by this visit of the manager; Dolly set about her first lesson. Her brother and I were obliged to practice our gymnastics together, as Dolly never joined us after in any of our feats."

The impression of Dolly's girlishness at this period given by Herbert is confirmed by Mrs. Jordan's old friend Sir Jonah Barrington, who tells us in his "Personal Sketches" that she was only seventeen when she first came out as Miss Francis. Reckoning from her generally accepted birth year of 1762, the event would fall in 1779, a deduction that can be substantially corroborated.

Continuing, Herbert says: "When Mr. Ryde had given her the necessary instruction she made her first appearance, and with such eclat that when her second night was given out the applause amounted to acclamation and lasted some minutes. She then performed all the Haydens and gave such perfect satisfaction that no actress in the memory of the audiences of that day could be compared with her for excellence."

Obviously there is a substratum of truth in Herbert's narrative, but one cannot help arriving at the conclusion that the observations of the boy have been delicately embroidered upon by the brain of the graybeard. With the attempt to verify the various statements difficulties present themselves. Assuming that the Francis family came to Dublin in the Autumn of 1779, the debut of the elder sister could not have been made until Nov. 1, when Ryde reopened Crow Street for the Winter season. That debut might have taken place on the 3d instant, when the part of Miss Lucy in the afterpiece of *The Virgin Unmasked* was played "by a young lady, her first appearance on the stage. Indeed, I feel quite assured that this announcement in *The Hibernian Journal* or *Chronicle of Liberty* deals with the debut of one or other of the sisters, but in

assuming so much I find myself impaled on the horns of a dilemma. If the elder Miss Francis made her bow in Fielding's famous farce, then Herbert has greatly exaggerated her failure, for the debutante, whoever she was, repeated the part on the 5th, and again on the 22d instant, "being her third appearance on any stage." To assume that the novice was the actress afterward known to fame as Mrs. Jordan would be to disallow the truth of Gilliland and Herbert's assertion that her first part was *Phoebe in As You Like It*. As it happened, Ryde had a noted Rosalind in his company in the person of Mrs. Crawford, formerly the wife of Spranger Barry. Consequently the immortal woodland comedy was put in the bill on Nov. 23, with (according to the advertisement) Glenville as Jaques, Miss Scrase as Celia and Ryde as Touchstone. If this was the occasion in which Dolly Francis faced her first audience, the announcement departs from precedent in omitting mention of the debut; but it may have been that her appearance was made unostentatiously on account of her sister's recent failure. In *The Freeman's Journal* there had been a preliminary announced of *As You Like It* for Saturday, Nov. 20, but the bill for that night was eventually changed to Douglas. Shakespeare's comedy was repeated on the 24th instant, the only other time it was acted this season.

Whether she acted at the outset for one night or three, we are probably safe in assuming on the strength of Herbert's narrative that after her failure the elder Miss Francis withdrew temporarily from the stage. I say "temporarily" advisedly, for we shall find her playing small parts in company with her sister later on. If her early withdrawal is conceded, we may assume that all mention of "Miss Francis" in the announcements of the close of the year refer to Dolly. The name is included on Dec. 2 among the executants of Bate's ballad opera of *The Flitch of Bacon*, a popular afterpiece that was occasionally played during the season. It was indeed largely as a vocalist that the budding Dolly was first employed. Ryde had produced with great success a printed version of Sheridan's comic opera, *The Duenna*, under the title of *The Governess*, and when O'Keeffe took his benefit on May 20, 1780, an appetizing novelty was afforded in a performance of the piece, with the characters reversed, the women playing the male parts and the men the female. Thus Ryde appeared as Ursula, the governess, and Owen (Lady Morgan's father) as the girlish Sophia. Dolly Francis, who was fated to be Peg Woffington's true successor in male characterization, not only made her first acquaintance with a part of the kind in playing Lopez, but in so poaching upon masculine preserves she achieved her first notable hit in Dublin. The opera of *The Governess*, writes Sir Jonah Barrington, "was played in this way for several nights, the part of Lopez by Miss Francis. In this singular and unimportant character the versatility of her talent rendered the piece attractive, and the season concluded with a strong anticipation of her future ability." But Sir Jonah's memory was as treacherous as most, for he speaks of this reversing of characters as having taken place under the Daly régime, a slightly later period. After May 25, when Mrs. Dawson took her benefit and Miss Francis gave assistance in the rendering of the vocal parts in *Romeo and Juliet*, we have no further trace of the future Mrs. Jordan until the following year.

Herbert continues: "Several interesting characters were added to her list; one Sophia, in *The Lord of the Manor*, in which she introduced a pleasing song of Milton Oyster; this favorite character she repeated several nights. She had a peculiar turn for epilogue speaking; one was written expressly for her at her benefit, to be spoken in the character of an Irish Volunteer. She appeared in that dress one of the prettiest soldiers that fancy could form, and went through the manual exercise with such spirit as to draw forth reiterated peals of applause; this was frequently requested by the desire of distinguished personages and she became a general favorite." Of her appearance and characteristics at this period Herbert also gives us a very interesting account: "She had such command of countenance, we are told, that from an arch or spirited look she would quickly change to a simple or interesting appearance. The quickness of transition in her change of expression was admirable. Her eyes, it is true, were powerful auxiliaries; indeed, her whole face, had it been made for her pursuit, could not be formed more perfect; it had a little of a French air, which was no small recommendation; for the Irish gentry at that period were infatuated with a taste for everything French. Then her figure, so playful, yet well turned, would have furnished a sculptor with a model for the *Comic Muse*."

W. J. LAWRENCE.

THE PLEIADES CLUB.

The Pleiades Club entertained with a Thanksgiving dinner in their club rooms at Reisenweber's on Sunday evening. Joseph D. Redding, musician and lawyer, and Grace Livingston Furness, playwright, were the guests of honor. After a joyous repast an entertaining programme was directed by Paul Turner. Frank Bowers told stories, of which he seemed to have an unlimited supply. Ethel Wynn gave her Romeo and Juliet sketch as "Maggie Brannigan." Gus Edwards, with his brother Leo at the piano, sang a number of songs, including "Pleiades," recently composed by Mr. Neiman, secretary of the club. Clarence Harvey, the author of "A Primer for Sweethearts," read "Bohemian," a poem of beautiful thought and rhythm. A group of songs were rendered by Countess Kinsley Palmy in a fetching manner. A very witty after dinner speech was delivered by Joseph D. Redding. As was expected, the remarks of Henry Blossom sparkled with humor and good cheer. He read a selection from "Mademoiselle Modiste." Howard Kyle recited "A Tragedy" and "Violets" with dramatic effect. Several duets by Mr. and Mrs. Jerome Uhl were roundly applauded. Other entertainers were Mrs. Morton, Miss Collins, and Mickey Finn.

THE OLIVER TWIST CASE.

The legal complications that threatened to interfere with the presentation of the J. Comyns Carr version of Oliver Twist by F. F. Proctor have been amicably adjusted. Alice Kauser, who represents Beerbom Tree in this country, acting under instructions from Mr. Tree, applied through her attorney for an injunction restraining Mr. Proctor from presenting the play, but the motion was denied.

It appears that Mr. Tree made certain stipulations concerning the prices to be charged for seats in order to be sure that the play would not be done in a popular-priced house. The seats at the Fifth Avenue Theatre range from 25 cents to \$1, and there are eighty-four box seats at \$1.50. Mr. Tree felt that the orchestra seats should be \$1.50, and cabled to Miss Kauser to take legal action.

The matter has been settled, and the play is being given at Proctor's 125th Street Theatre this week with a cast made up of the members of the stock company of that house.

DEATH OF HELEN MacGREGOR.

Helen MacGregor, leading woman of As You Sow, died at the Massachusetts Homeopathic Hospital on Nov. 22, where she had undergone an operation for deafness. Miss MacGregor was born in Rochester, N. Y., and made her first appearance on the professional stage when only six months old, being carried in the arms of Kate Claxton. When she was six years old she was with Emma Abbott. Later she became associated with the younger Salvini and then joined Keene in repertoire. At the age of fifteen she played Ophelia with Walker Whiteside and at that time was believed to be the youngest actress in England to join Sir Henry Irving. Miss MacGregor took her place as leading woman with E. H. Sothern in *If I Were King*. She also supported Charles Richman in *Captain Barrington*. She had a broad experience as leading woman in the better class of melodramas.

Miss MacGregor went to the hospital on Nov. 18 to undergo the operation for deafness and left on the following Monday to take her place in the cast of the play. She was compelled to return to the hospital after the performance. Her death was entirely unexpected.

The body was brought to New York on Inst. Friday. Before the train left Boston a short funeral service was held in the baggage room of the South Station, at which nearly all the members of the company were present. Rev. John Snider, of Wellesley, Mass., the author of the play, pronounced the eulogy and the quartette of the company sang "Nearer, My God, to Thee," concluding the services. At the head of the casket, which rested on a baggage truck, was a large wreath and a mound of violets bearing the inscription "From Her Comrades."

The funeral was held Sunday afternoon from St. Patrick's Roman Catholic Church, Richmond, Staten Island, of which Miss MacGregor was a member. Burial was at the Moravian Cemetery, New Dorp. Miss MacGregor's five brothers acted as pallbearers and the church was filled with actors and actresses from New York. The floral tributes numbered over fifty pieces. Among those who attended the funeral were Kate Claxton, Mr. and Mrs. Frank Russell, Mr. and Mrs. Steele, Francis Perce, Miss Bishop, Miss Hogan, Col. T. Allston Brown, Miss Brearley, Frank Roberts, Frederick Bert, Miss Worden, and Frederick Potts.

A NEW WESTERN DRAMA.

The Judge and the Jury, a Western idyll in four acts, had its initial presentation by members of the Burbank Stock company in Los Angeles, Cal., on Nov. 12. The play was written by Harry D. Cottrell and Oliver Morosco, manager of the theatre, under whose personal direction it was produced. The scenes are laid in Dos Bravas, New Mexico, a locality with which both authors are familiar, and in addition to a score of important speaking parts over two hundred cowboys, Indians and miners appear on the stage. The piece was written expressly for Mr. Morosco's leading woman, Blanche Hall, who scored a hit in the role of Maquita.

Maquita, about whom the story centres, having been left an orphan by the massacre of her parents, is saved by a certain Indian chief into whose hands her father had given a map which explains where he had hidden a fabulous sum in gold nuggets. Navajah, the son of this chief, comes into possession of the parchment, and he and Maquita grow up almost as brother and sister. Miles Chilcote, a rough but honest miner, has been steadily winning Maquita's affection until the arrival of a handsome New Yorker by the name of Lester Greenway. Navajah pleads with Maquita for Miles, but Greenway fascinates the Western girl with his stories of the great cities. Maquita tells Greenway that if he finds a certain pin sticking in the door of Chilcote's deserted cabin he must leave Dos Bravas forever, but if it is not there she is ready to accompany him. She sticks the pin in the door, but Greenway follows her into the cabin to make one last effort. While they are alone Manuel, a Mexican, whose enmity Greenway has incurred, rolls a huge log against the door, and Maquita is compromised, although Navajah appears almost instantly to remove the barricade.

Greenway is shot by Manuel. Maquita is accused of the shooting and the entire town turns against her. Miles Chilcote jealousy suspects Maquita of "something worse than murder," and it is then that the girl realizes her love for the miner. In the fourth act Greenway recovers from his wound, makes a speech and convinces the people of Maquita's innocence. And, last of all, an Indian maiden whom he has persecuted points out Manuel as the would-be murderer. The strongest scene is in the third act, when Maquita endeavors to persuade Miles of her innocence.

AT THE LEAGUE.

At the social meeting of the Professional Women's League yesterday afternoon the guests were cordially greeted by Mrs. Edwin Arden, president, and Almee Abbott, hostess. Mrs. Craigie (John Oliver Hobbes) was expected as the guest of honor, but failed to appear. Mrs. Esther Herrmann was present. An entertaining programme was provided by Inez Crabtree, chairman of music. Grace Ainsworth and Matilda High played a Beethoven sonata with considerable skill and musical knowledge. Mrs. Clarence Burns, president of the Little Mothers' Association, urged all to help along the bazaar to be given next month at the Waldorf-Astoria. She spoke of the philanthropic work done by the League, and the wide influence for good that the idea of women helping women has brought about. The League now has over \$2,000 loaned to professional members. This is its main object—to loan money to provide a temporary home and to furnish costumes to the actress in need. A selection from Thomas Nelson Page's "Pastime Stories" was read by Emma Moore with sympathetic expressiveness and in good negro dialect. "Aunt Louisa" Eldridge sent a telegram that she was not able to be present owing to illness. For the closing numbers little Irene Artman, a pupil of Madame Zippa Wood, sang "Bobo'nk" and "The Double Loss" with charming naturalness, clarity of tone and considerable volume for one of her years. The coming bazaar: Violette of Kelly and Violette of Hall have given an exquisite doll that cost \$100; and beautiful dolls have been received from Adele Ritchie, Leona Bland, of Howard and Bland; Ethel Levy, George Cohan, Etta Reed Payton, Clara Biograph, Mrs. Richard Mansfield, Mrs. Ralph Delmore, and Maud Lattard.

NATIONAL ART THEATRE SOCIETY.

A committee has been appointed by the National Art Theatre Society to confer with Herr Conried on the subject of his projected national theatre. This committee consists of Emerson McMullan

THE M'KEE SALE.

Alfred Beck's record of the sale of the M'Kee collection of things of theatrical interest is continued below. Many of the prices quoted are remarkably low for rare relics of famous players.

7375. — Engraved portrait in the dress presented to and worn by him on the occasion of his being chosen a Chief and Prince of the Huron Tribe of Indians. Engraved by G. F. Storm, after F. Meyer. Fine impression. London, 1827. Bought by George D. Smith, \$2.

7376. — Lithograph portrait (colored by hand), as Ophelia, by J. W. Gear. Mrs. Alan as Iago (also colored by hand) by J. W. Gear. Very rare. (Two pieces.) Bought by A. B. on order, \$2.25.

7377. — Original poem by and in the handwriting of the famous tragedian, entitled "The Cursed Day," consisting of over fifty lines. Unsigned. More forcible than elegant. Bought by George D. Smith, \$12.

7378. — Engraved portrait as Shylock, by Alais, after Cruikshank. Rare. Bought by J. O. Wright and Company, \$3.

7379. — Engraved portrait as Sir Giles Overreach, by Hopwood, after H. Finn; lithograph portrait as Richard III, on Indian paper, with poem beneath, separately bound. (Two pieces.) Bought by A. B. on order, \$1.25.

7380. — Engraved portrait as Gloucester, in Richard III, outside the battlements. London, no date. Bought by J. O. Wright and Company, \$1.75.

7381. — Engraved portrait as Macbeth, by Alais, after Cruikshank (pub. by Roach); another, in same character, by Carter, after Williams. (Two pieces.) Bought by Douglas Taylor, \$0.20.

7382. — Engraved portrait as Richard II, by Alais, after Cruikshank. Scarce. London, 1818. Bought by A. B. on order, \$2.75.

7383. — Engraved portrait as Richard III; another in the same character, published by J. Thornton, both colored. (Two pieces.) Bought by Douglas Taylor, \$0.50.

7384. — Colored etched portrait as Barabbas, by George Cruikshank, London, 1818. Bought by A. B. on order, \$2.

7385. — Colored etched portrait as Brutus, by Richard Dighton, 1818; tribute to Kean's memory, with portraits in six of his leading characters, and a poem. C. S. Grant, Inv't. and Del. Rare. (Two pieces.) Bought by George D. Smith, \$1.25.

7386. — Engraved portrait as Shylock, by C. Goodman, after J. Neale. (Philadelphia, circa 1828.) Bought on order, \$2.25.

7387. — Colored etched portrait as Richard III; another in the same character, published by J. Thornton, both colored. (Two pieces.) Bought by Douglas Taylor, \$0.50.

7388. — Colored etched portrait as Brutus, by George Cruikshank, London, 1817. Bought by George D. Smith, \$2.

7389. — Colored etched portrait as Brutus, by I. R. Cruikshank, rare; engraved portrait as Hamlet; two others as Sir Giles Overreach. (As four pieces.) Bought by same buyer, \$0.70.

7390. — Colored etched portrait as Coriolanus, by I. R. Cruikshank. Rare. London, 1820. Bought by A. B. on order, \$3.

7391. — Engraved portrait as Hamlet (by Alais, after Cruikshank); another, as Richard III, by Hopwood, etched portrait as Richard III, pub. by Hodges. (Three pieces.) Bought by J. O. Wright and Company, \$1.50.

7392. — Etched portrait as Richard III, after the drawing by John Bonden, with biographical text beneath. London, 1814. Bought by George D. Smith, \$1.50.

7393. — Etched portrait as Richard III, by George Cruikshank. Very rare. London: J. H. Jameson, 1818. Bought by same buyer, \$1.10.

7394. — Colored etched portrait as Lear, engraved portrait as Brutus (India proof). French lithograph portrait, and one other. (Four pieces.) Bought by A. B. on order, \$1.25.

7395. — India ink portrait, drawing of Ann Carey, the reputed mother of Edmund Kean, by Hosier. Bought by same buyer, \$1.30.

7396. — Colored etched portrait as Posthumus; engraved portraits, in plain dress, as Sir Giles Overreach, and as Richard III ("Theatrical Inquisitor"). (Four pieces.) Bought by same buyer, \$1.35.

7397. — Lithograph portrait as Richard, Duke of Gloucester (by D. C. Johnston). Extremely rare. Boston, n. d. Bought by same buyer. Inscription: "To Miss A. R. Johnston from her affectionate brother, D. C. Johnston." Bought by Snashall, \$5.50.

7398. — Engraved portrait of Kean when a boy (proof before letters). Etched portrait as Richard III, pub. by Hodges. (Two pieces.) Bought by George D. Smith, \$1.50.

7399. — Colored etched caricature, "The Last Act of Richard Third," drawn and engraved by Gebelius Crackford, F. R. S. A. (D. C. Johnston), with portraits of Edmund Kean, Mr. Dickson, and Mrs. Snelling Powell. Extremely rare. Boston, 1828. It is a matter of history that Kean met with great opposition in the Boston engagement; it is also known that any person's reasonable doubts. Bought by J. O. Wright and Company, \$2.

7400. — Colored caricature portrait, "The Theatrical Atlas," drawn and etched by George Cruikshank. Rare. London, 1814. Bought by Alfred Beck, \$4.

7401. — Engraved portraits as Brutus, Coriolanus, Iago (by Alais, after Cruikshank), and a curious colored caricature (Chancery—Nov. 28, 1829). (Four pieces.) Bought by George D. Smith, \$1.20.

7402. — Engraved portrait as Richard III ("Edmund Kean returns to England, 1827"), by Bennett Dugdale, after George Harlow. London, n. d. Bought by same buyer, \$1.50.

7403. — Lithograph portrait as Ophelia, drawn from life, by J. W. Gear. London, n. d. Extremely rare in perfect condition like this. Bought by J. O. Wright and Company, \$6.50.

7404. — Etched portrait as Omrash, by I. R. Cruikshank; another, as Richard III, pub. by Hodges. (Two pieces.) Bought by A. B. on order, \$1.75.

7405. — Curious etched caricature, "A Theatrical Dressing-room; or, Trunks and Leggings," with portraits of the tragedian, Alderman Cox and Mrs. Cox. Rare. London, 1828. Bought by same buyer, \$2.

7406. — Etched portrait as Macbeth (corner-piece); another, as Richard III. London: J. L. Marks, n. d. (Two pieces.) Bought by George D. Smith, \$1.

7407. — Etched portrait as Bertram. London: W. West, 1818; another, as King John. London: Hodges, n. d. (Two pieces.) Bought by A. B. on order, \$1.35.

7408. — Etched portrait (on horseback) as Richard II, rare; another, as Richard III, (in company with Mr. Holland) as Buckingham and Mr. Wren, as King Henry IV (as two pieces). Bought by George D. Smith, \$1.

7409. — Engraved portrait as Holla; another, as Macbeth, by P. Roberts. London: Hodges, no date. (Two pieces.) Bought by same buyer, \$1.20.

7410. — Mezzotint portrait, in plain dress, by S. W. Reynolds, after Elizabeth Reynolds. Open letter proof. Fine impression. Very rare. London, no date. Bought by J. O. Wright and Company, \$4.25.

7411. — Engraved portrait as Sir Giles Overreach, published by John Fairborn; another, in same character. Scarce. (Two pieces.) Bought by George D. Smith, \$1.

7412. — Engraved portrait, in plain dress, by S. W. Reynolds, after a drawing by S. Cousins. Rare original engraving. London, 1824. Bought by George D. Smith, \$1.05.

7413. — Colored etched portrait as Othello. Rare. London, no date. Bought by same buyer, \$2.75.

7414. — Engraved portrait as Othello. London: J. Bailey, no date. Another, as Timon, by Alais, after Cruikshank. Rare. (Two pieces.) Bought by same buyer, \$1.40.

7415. — Etched portrait as Richard III. Proof before letters. No other copy of this portrait can be traced. Bought by J. O. Wright and Company, \$2.

7416. — Etched portrait, by H. R. Hall, after the drawing by S. Cousins. New York, 1821; another proof before the inscription; colored engraving, showing destruction of plate. All on India paper. (Three pieces.) Issue limited to fifty sets. Bought by A. B. on order, \$0.90.

7417. — Engraved portrait as Sir Giles Overreach, published by John Fairborn; another, in same character. Scarce. (Two pieces.) Bought by George D. Smith, \$1.

7418. — Colored lithograph portrait as Othello, from a drawing by R. F. Lambert. London, no date. Bought by Douglas Taylor, \$1.50.

7419. — Colored caricature, "The Court of King's Bench turned into a Cock Pit," etc. Portraits of Kean, Alderman Cox and Mrs. Cox. London, no date. Bought by Alfred Beck, \$2.

7420. — Colored caricature, "Keesh-an Sport in Cox's Court," etc. London, 1824. Bought by Alfred Beck, \$2.50.

7421. — Mezzotint portrait as Sir Giles Overreach, engraved by Thomas Lupton, after G. Clint. Scarce. Bought by A. B. on order, \$2.

7422. — Charles Kean. Colored lithograph portrait as Hamlet, by E. Morton, after A. R. Chalon. Fine. London, 1828. Bought by Alfred Beck, \$2.

7423. — Lithograph portrait as Hamlet, by W. Clerk. Rare. London, no date. Bought by A. B. on order, \$1.

7424. — Lithograph portrait as Richard, Duke of Gloucester, by W. E. Daws, 1828; engraved portrait of W. G. Macready as Macbeth, by A. R. Durand, after J. Neale (colored by hand). Philadelphia, 1827. (Two pieces.) Bought by A. B. on order, \$0.50.

7425. — Mezzotint portrait as Sir Giles Overreach, engraved by Thomas Lupton, after G. Clint. Scarce. Bought by A. B. on order, \$2.

7426. — Mary Anne Keeley. English actress, appeared at Park Theatre, New York, in 1828. Colored lithograph portrait as Jack Sheppard, by R. J. Lane. Bought by Alfred Beck, \$1.

7427. — Mezzotint portrait as Beatrice in Much Ado About Nothing, by G. Bryant, 1820. On India paper. Rare. London, 1820. Bought by J. O. Wright and Company, \$1.50.

7428. — Mary Anne Keeley. English actress, appeared at Park Theatre, New York, in 1828. Colored lithograph portrait as Jack Sheppard, by R. J. Lane. Bought by Alfred Beck, \$1.

7429. — Michael Kelly. Engraved portrait, in plain dress, engraved by H. Moore, after A. Wivell, accompanied by a check mark in his order, signed by R. Peake and indorsed by Mr. Kelly. (As one piece.) Bought by George D. Smith, \$1.

7430. — Mary Anne Keeley. Engraved portrait as Richard III, by F. Bartolozzi, after W. Hamilton. Rare. London, 1790. Bought on order, \$2.75.

7431. — John Philip Kemble. Engraved portrait as Richard III, by F. Bartolozzi, after W. Hamilton. Rare. London, 1790. Bought on order, \$2.75.

7432. — Michael Kelly. Engraved portrait, in character. London, 1825. Bought by E. G., \$1.50.

7433. — Michael Kelly. Engraved portrait, in plain dress, engraved by H. Moore, after A. Wivell, accompanied by a check mark in his order, signed by R. Peake and indorsed by Mr. Kelly. (As one piece.) Bought by George D. Smith, \$1.

7434. — Colored caricature (re the O. P. Riots), by George Cruikshank (with portrait of Kemble). Rare. London, 1809. Bought by George D. Smith, \$1.25.

7435. — Mezzotint portrait as Cato, engraved by R. W. Reynolds, after Sir Thomas Lawrence. Bought by Alfred Beck, \$1.

7436. — Colored lithograph portrait, in character. London, 1825. Bought by E. G., \$1.25.

7437. — Michael Kelly. Engraved portrait as Sir Archy MacCarmac (with additions and alterations in his handwriting). Bought by same buyer, \$1.

7438. — Colored caricature, "Is this a Battle which I see Before Me?" (Portrait of Mr. Kemble). London, 1826. Bought by George D. Smith, \$1.

7439. — Colored caricature, "Is this a Battle which I see Before Me?" (Portrait of Mr. Kemble). London, 1826. Bought by George D. Smith, \$1.

7440. — Colored etched portraits as Diontione (by George Cruikshank) and Cato. London, 1817. (Two pieces.) Bought by George D. Smith, \$1.25.

7441. — Etched portrait as Montevile in Julia, by A. Hardie. Very rare. London, 1788. Bought by A. W. Wright and Company, \$1.50.

7442. — Etched caricature of King John, Hamlet, Cato, the Stranger, Coriolanus, Pendarrook, Macbeth, and Hotspur. Drawn on stone by R. J. Lane. Proofs on India paper. London, no date. (Eight pieces.) Bought by same buyer, \$0.27.

7443. — Manuscript play, "The Project; or, A New Way to Fill an Empty Purse." A ballad farce, played at Drury Lane Theatre in 1785 (not in York in 1779), but never printed. (One copy.) This manuscript was formerly owned by Mr. D. C. Johnston, and is now described as one of the greatest tragedian's handwriting. This is likely to be the case, though it differs materially from the handwriting of his later years. Bought by E. G., \$1.

7444. — Colored caricature, "The House That Jack Built, issued at the time of the O. P. Riots (seven illustrations on one sheet, including portraits of Mr. Kemble and Madame Catalani)." London, 1809. Bought by A. B. on order, \$1.25.

7445. — Colored caricature, "The House That Jack Built, issued at the time of the O. P. Riots (seven illustrations on one sheet, including portraits of Mr. Kemble and Madame Catalani)." London, 1809. Bought by A. B. on order, \$1.25.

7446. — Colored caricature, "The House That Jack Built, issued at the time of the O. P. Riots (seven illustrations on one sheet, including portraits of Mr. Kemble and Madame Catalani)." London, 1809. Bought by A. B. on order, \$1.25.

7447. — Colored etched portraits as Diontione (by George Cruikshank) and Cato. London, 1817. (Two pieces.) Bought by George D. Smith, \$1.25.

7448. — Etched portrait as Montevile in Julia, by A. Hardie. Very rare. London, 1788. Bought by A. W. Wright and Company, \$1.50.

7449. — Lithograph (compo) portrait of Charles, Fanny, and Adelaide Kemble. (Seven pieces.) Curious. (As a lot.) Bought by Douglas Taylor, \$1.

7450. — Lithograph (compo) portraits of Charles, Fanny, and Adelaide Kemble. (Seven pieces.) Curious. (As a lot.) Bought by Douglas Taylor, \$1.

7451. — Thomas King, English actor, the original Sir Peter Tease, A. L. S., to James Aickin, no date, respecting the performance of Mrs. Sparks as Lady Sneerwell. "I really have respect and good wishes for Mrs. Sparks—she has merit—but she cannot look and move like Lady Sneerwell. I speak for the general situation of the theatre and the play, for it is not in any situation that Lady Sneerwell can much injure the performance of Sir Peter." Bought by A. B. on order, \$1.25.

7452. — A. L. S. to R. B. Peake, treasurer of Drury Lane Theatre, London, 1800, calling attention to the extraordinary delay in the payment of monies due him from the theatre, and insisting that steps should be taken toward its settlement. Bought by same buyer, \$2.25.

7453. — Mezzotint portrait as Puff in The Critic, by John Young, after Toffey. Brilliant impression. London, 1808. Bought by J. Sabine, \$1.25.

7454. — Edward Knight, English comedian. Mezzotint portrait. India paper before letters. Rare. London, 1808. Bought by J. O. Wright and Company, \$1.

7455. — Colored engraved portrait as Hodge in a Village, by R. Cooper, after G. Clint. London, 1822. Bought by A. B. on order, \$1.15.

7456. — Thomas Knight, English comedian. Mezzotint portrait. Private plate—never published. Bought by J. O. Wright and Company, \$1.70.

7457. — Edward Kynaston. Famous comedian of the time of Charles II. Engraved portrait, in character, by R. Cooper, after Sir Peter Ley. Printed in colors. London, no date. Exceedingly rare. Bought by same buyer, \$2.25.

7458. — Mezzotint portrait as Puff in The Critic, by John Young, after Toffey. Brilliant impression. London, 1808. Bought by J. Sabine, \$1.25.

7459. — Edward Knight, English comedian. Mezzotint portrait. India paper before letters. Rare. London, 1808. Bought by A. B. on order, \$1.25.

7460. — Madame LeCompte. Celebrated danseuse, appeared on New York stage in 1837. Lithograph portrait, in dancing costume, by E. W. Celay. New York, 1837. Bought by Mr.

DATES AHEAD

Managers and agents of traveling companies and cast lists are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- A BUNCH OF KEYS (Guy Boothroyd, mgr.): Marshall, Fla., Nov. 28; Shreveport, La., 29; Monroe, La., Donaldsonville Dec. 1; Baton Rouge 2.
- A BEEHIVE'S SWEETHEART (Geo. Connors, mgr.): Patterson, N. J., Nov. 28; Pittsburgh 30; Milwaukee 3.
- A COUNTRY FID (G. B. Whittaker, mgr.): Pocatello, Idaho, Nov. 28; El Paso 2; La Plata 8.
- A DANGEROUS LIFE (M. E. Goodman, mgr.): Las Vegas, N. H., Nov. 28; Portsmouth 29; Manchester 30.
- A DESPERATE CHANCE (Burt Howard, mgr.): Joliet, Ill., Nov. 30; Alton Dec. 2; St. Louis, Mo., 3-9.
- A HOMESPUN HEART: Nova Springs, Ia., Nov. 28; Stacyville 29; St. August 30; Waverly Dec. 1; Nashua 2.
- A HOT OLD TIME: Birmingham, N. Y., Nov. 28; Homestead Dec. 1; Gleason 2.
- A BREEZY TIME (Geo. R. Andrew, mgr.): Gainesville, Fla., Nov. 28; Ocala 29; Bradenton 30; St. Petersburg Dec. 1; Tampa 2; Lakeland 4; Bartow 5; Kissimmee 6; Orlando 7; Titusville 8; Daytona 9.
- A CRIME OF JUSTICE: Renova, Pa., Nov. 28; Houma 30.
- A LONELY SLAVE (Den MacMillan, mgr.): North Yakima, Wash., Nov. 28; Prosser 29; Ritzville 30; Sprague Dec. 1; Garfield 2; Colfax 4; Moscow, Idaho, 5; Lewiston 6; Pullman, Wash., 7; Walla Walla 8; Dayton 9.
- A JOLLY AMERICAN TRAMP (H. P. Franklin, mgr.): Pocatello, Ida., Nov. 28; Boise 29; Baker City, Ore., 30; Portland Dec. 1-9.
- A JOLLY AMERICAN TRAMP (R. D. Medlin, mgr.): Oregon 28; Milwaukie Dec. 1; Barber 2; Akron 4; Miles 6; Alliance 7; Minerva 8.
- A LITTLE OUTCAST (A. B. Hawk, mgr.): Roseville, O., Nov. 28; Mt. Vernon 29; Chillicothe 30; New Lexington Dec. 1; Athens 2.
- A LITTLE OUTCAST (E. J. Carpenter's): Temple, Tex., Nov. 28; Coleman 29; Brownwood 30; Cleburne Dec. 1; Waxahachie 2; Ennis 4; Kemp 5; Palestine 7; Marshall 8; Shreveport, La., 9.
- A MESSAGE FROM HOME (A. L. Sherman, mgr.): Charleston, S. C., Nov. 28; Jackson, Fla., 29; Savannah, Ga., 30; Macon 3; Atlanta 4; Clarendon 5; Wadsworth 6; Marietta 7; Gainesville 8; Roswell 9.
- A MILLIONAIRE TRAMP (Fred G. Thomas, mgr.): Maywood, Ill., Nov. 28; Clearfield 29; Philadelphia Dec. 1; Houndsdale 2; Glen Campbell 4; Barrington 5; Punxsutawney 6.
- A PAIR OF COUNTRY KIDS (Smith and Bamman, prop.): Springfield, O., Nov. 28; Dayton 29; Urbana 30; Columbus Dec. 1; Middletown 2; Miami 3; Lancaster 4; Indianapolis 5; West Milton 6; Delphos 7; Van Wert 8; Defiance 9.
- A PAIR OF PINKS: Knoxville, Tenn., Nov. 28; Ashland, N. C., 29.
- A POOR RELATION (R. F. Meyers, mgr.): Rochelle, Ill., Nov. 28; De Kalb 29; Elgin 30.
- A RABBIT'S FOOT: Macon, Miss., Nov. 28; West Point 29; Calhoun 30.
- A PLACE FOR LIFE: Louisville, Ky., Dec. 3-4; Indianapolis, Ind., 13-14.
- A ROMANCE OF COON HOLLOW (George B. Hains, mgr.): Albion, Ind., Nov. 28.
- A ROMANCE OF COON HOLLOW (A. C. Allard, mgr.): Perry, N. Y., Nov. 28; Corning 29; Cortland Dec. 1; Binghamton 2; Ballstedt, Pa., 4; Waverly, N. Y., 5; Towanda, Pa., 6; Williamsport 7; Berwick 8.
- A ROYAL SLAVE (West: Gordon and Bennett, prop.; C. W. Roberts, mgr.): Frostburg, Md., Nov. 28; Leavenworth 29; Myersdale 30; Venango 31; Scranton 32; Castane 33.
- A ROYAL SLAVE (North: Gordon and Bennett, prop.; Fred Miller, mgr.): Seymour, Ia., Nov. 28; Cedar Rapids 29; Muscatine 30; Leon Dec. 1; Oceola 2, 3; Altoona 4; Tipton 5; Clearfield 6; Clarinda 7; Shenandoah 8; Glendale 9; Red Oak 10.
- A ROYAL SLAVE (South: Gordon and Bennett, prop.): Hoboken 2; Newark 3; Atlantic City 4; Atlantic Highlands 5; Asbury Park 6; Atlantic City 7; Atlantic Highlands 8; Asbury Park 9; Atlantic Highlands 10; Atlantic Highlands 11.
- A ROYAL SLAVE (West: Gordon and Bennett, prop.; Fred Miller, mgr.): Seymour, Ia., Nov. 28; Cedar Rapids 29; Muscatine 30; Leon Dec. 1; Oceola 2, 3; Altoona 4; Tipton 5; Clearfield 6; Clarinda 7; Shenandoah 8; Glendale 9; Red Oak 10.
- A RUNAWAY BOY: Toronto, Can., Nov. 27-Dec. 2.
- A SLAVE OF THE MILL (Gordon and Bennett, prop.): Franklin, Pa., Nov. 28; New Philadelphia 29; Alliance 30; Akron 1; Toledo 2; Akron 4; Edin 5; Mill Creek 6; Galion 7; Bryan 8; Tiffin 9; Lorain 11; Port Clinton 12; Cashtown 13.
- A SON OF REST: Little Rock, Ark., Nov. 28; Hot Springs 29; Ft. Worth, Tex., 29; Joplin, Mo., Dec. 1; Wichita, Kan., 2; Kansas City, Mo., 3-4.
- A YANKEE CIRCUIT ON MAHS (Thompson and Dandy, mgr.): New York city Aug. 30-indefinite.
- ACROSS THE PACIFIC (C. E. Hinsey, Amusement Co., mgr.): Los Angeles, Calif., Nov. 28-Dec. 2.
- ADRIENNE MAUDIE: New York city Nov. 28-indefinite.
- AFTER MIDNIGHT: Kansas City, Mo., Nov. 28-Dec. 2.
- ALDRICH, CHARLES T. (A. H. Woods, mgr.): New York city Nov. 27-Dec. 2.
- ALLIN, VIOLA: New York city Nov. 27-Dec. 2.
- AN ARISTOCRATIC TRAMP (Harry A. Murray, mgr.): Monroe, Ill., Nov. 28; Janesville, Wis., 29; Washington, D. C., 30; Belvidere Dec. 1; Marengo 2.
- AN ARISTOCRATIC TRAMP (H. S. E. Lester, mgr.): Monroe, N. Y., Nov. 28; Winfield, Kan., 29; Hartford, Conn. 3; Birchwood 4.
- AN ORPHAN'S PRAYER (Martin Sheehan, mgr.): Galveston, Tex., Nov. 28; Monmouth 29; Fairfield, Ia., 30; Albia Dec. 1; Centerville 2; Seymour 4; Trenton, Mo., 5; Galtonton 6; Pottsville 7.
- ANGLIN, MARGARET: New York city Sept. 21-indefinite.
- ANDREW (David J. Barnes, mgr.): Helena, Mont., Nov. 28; Anchorage 29; Butte 30; Spokane Dec. 1; Wenatchee 2, 3; Billings 4; Missoula 5; Glendale 6; Dickinson, N. D., 7; Jamestown 9, 10.
- AS TOLD IN THE HILLS (W. F. Mann, mgr.): West, Kan., Dec. 4; Columbus 5; Coffeyville 6; Cheyenne 7; Wichita 8; Chanute 9.
- AT CRIPPLE CREEK (E. J. Carpenter's): Denver, Colo., Nov. 28-Dec. 2; Greeley 4; Ft. Collins 5; Loveland 6; Longmont 7; Lafayette 8; Boulder 9; Grand Junction 10; Colorado Springs 11; Durango 12; Telluride 13; Trinidad 14; Alamosa 15; Pueblo 16; Colorado Springs 17; Canon City 18; Cañon City 19; Alamosa 20; Pueblo 21; Colorado Springs 22; Durango 23; Telluride 24; Trinidad 25; Alamosa 26; Colorado Springs 27; Canon City 28; Cañon City 29; Alamosa 30.
- BARKLYMORE, ETHEL: St. Louis, Mo., Nov. 27-Dec. 2.
- BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14-indefinite.
- BEFORE AND AFTER: Springfield, Mass., Nov. 28.
- BELLEW, KYRLE (Lichier and Co., mgr.): Washington, D. C., Nov. 27-Dec. 2.
- BLANTON, HARRY CLAY (W. V. W. Woolfolk, mgr.): St. Paul, Minn., Nov. 28-Dec. 2; Minneapolis 3-4.
- CANTRELL, ERIC: LONDON (John Belasco, mgr.): Philadelphia, Pa., Nov. 27-Dec. 2.
- CHICKENS (Corinne Gardner, mgr.): New Haven, Conn., Nov. 28; Waterbury 29; Hartford 30-Dec. 2; Springfield, Mass., 4; Northampton 5; Pittsfield 6; North Adams 7; Utica, N. Y., 8; Schenectady 9; Albany, N. Y., 10-12; Troy 13; Utica 14; Albany 15; New York 16; Utica 17; Albany 18; Utica 19; Albany 20; Utica 21; Albany 22; Utica 23; Albany 24; Utica 25; Albany 26; Utica 27; Albany 28; Utica 29; Albany 30; Utica 31; Albany 32; Albany 33; Albany 34; Albany 35; Albany 36; Albany 37; Albany 38; Albany 39; Albany 40; Albany 41; Albany 42; Albany 43; Albany 44; Albany 45; Albany 46; Albany 47; Albany 48; Albany 49; Albany 50; Albany 51; Albany 52; Albany 53; Albany 54; Albany 55; Albany 56; Albany 57; Albany 58; Albany 59; Albany 60; Albany 61; Albany 62; Albany 63; Albany 64; Albany 65; Albany 66; Albany 67; Albany 68; Albany 69; Albany 70; Albany 71; Albany 72; Albany 73; Albany 74; Albany 75; Albany 76; Albany 77; Albany 78; Albany 79; Albany 80; Albany 81; Albany 82; Albany 83; Albany 84; Albany 85; Albany 86; Albany 87; Albany 88; Albany 89; Albany 90; Albany 91; Albany 92; Albany 93; Albany 94; Albany 95; Albany 96; Albany 97; Albany 98; Albany 99; Albany 100; Albany 101; Albany 102; Albany 103; 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WHITE, PORTER J. (Rowland and Clifford, mgra.); Peoria, Ill., Nov. 28; Clinton 20; Jacksonville 20; Effingham Dec. 2; Mattoon 4; Charleston 5; Giley 4; Bedford 7; Bloomington 8.

WHITEHORN, WALKER: Montgomery, Ala., Nov. 28; Selma 25; Meridian, Miss., 20; Jackson Dec. 1; Baton Rouge, La., 3; Vicksburg 4; Shreveport 5; Marshall, Tex., 6; Pine Bluff, Ark., 7; Little Rock 3; Hot Springs 9.

WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgra.); New York city Nov. 27-Dec. 2.

WHY GIRLS LEAVE HOME (Mastera; Vance and Sullivan, mgra.); Canandaigua, N. Y., Nov. 26; Medina 24; Niagara Falls 30; Lockport Dec. 1; Batavia 2.

WHY GIRLS LEAVE HOME (Western; Vance and Sullivan, mgra.); Watertown, Wis., Nov. 29; Portage 30.

WHY WOMEN SIN (Jack F. White, mgra.); Glendive, Mont., Nov. 24; Bismarck, N. D., 29; Fargo 20; Crookston Dec. 1; Grand Forks 2; St. Cloud, Minn., 2; Minneapolis 2; Duluth 4; Iron 3; Superior, Wis., 2; Bismarck, Grand Forks, 1; Sioux City, Iowa 1.

WIFE IN NAME, ONLY (Garland Gaden, mgra.); At-

HIMMELEIN'S IMPERIAL STOCK: Racine, Wis.
Nov. 28-Dec. 2, Janesville 4-9.
HOYT'S COMEDY (H. G. Allen, mgr.): Billoo
Minn., Nov. 27-Dec. 2, Meridian 4-9.
INTERNATIONAL STOCK: New Castle, Pa., Nov.
27-Dec. 2, East Liverpool, O., 4-9.
KARROLI, DOT: Taunton, Mass., Nov. 27-Dec. 2,
Newport, R. I., 4-9.
KENNEDY, JAMES (O. E. Wee, mgr.): Lewiston,
Me., Nov. 27-Dec. 2, Biddeford 4-9.
KINGSLEY-RUSSELL (Northern; Sam M. Lloyd
mgr.): Mystic, Ia., Nov. 27-Dec. 2.
KINGSLEY-RUSSELL (C. B. Russell, mgr.): Verdun
III., Nov. 27-Dec. 2.
LESLIE, PAYE: Vergennes, Vt., Nov. 27-Dec. 2.
LESLIE, ROBABELLE (Sam Allen, mgr.): Parkers-
burg, W. Va., Nov. 27-Dec. 2.
LEWIS, DOROTHY (John Mac, mgr.): Shenandoah,
Pa., Nov. 27-Dec. 2, Lebanon 4-9.
LOCKES, THE: Abilene, Kan., Nov. 27-29, Cla-
Centre 80-Dec. 2.
LONG, FRANK H. STOCK: Ashland, Wis., Nov. 27-
Dec. 2, Escanaba, Mich., 4-10.
MCALPIN'S STOCK (Harry Katzen, mgr.): Allentown,
Pa., Nov. 27-Dec. 2, Reading 4-9.

NOT SO BAD

HARRY FIRST

Has signed with Chas. E. Bianey for 5 years to be

Featured and Starred

Harry First, Portrayer of Hebrew Characters

WIFE IN NAME ONLY (Garland Gaden, mgr.); Atlantic City, N. J., Nov. 28; Freeport, N. Y., 29.
WILLARD, E. S. (Chas. A. Moore, mgr.); Newark, N. J., Nov. 27-Dec. 2; Providence, R. I., 4-9; Hartford, Conn., 11-18.
WILSON, AL H. (Sidney R. Ellis, mgr.); Roanoke, Va., Nov. 28; Lynchburg 29; Richmond 30; Norfolk Dec. 1; Newport News 2; Washington, D. C., 4-9.
WILLSON, FRANCIS; Louisville, Ky., Nov. 27-29; Indianapolis, Ind., 30; Ft. Wayne Dec. 1; South Bend 2.
WOODRUFF, FRANKLIN; Newport, R. I., Nov. 28; Attleboro, Mass., 29; South Framingham 30; Marlboro Dec. 1; Gloucester 2.
YON YONSON; Macon, Mo., Nov. 28; Mexico 29; Moberly 30.
YORK AND ADAMS; Elmira, N. Y., Nov. 28; Pittston, Pa., 29; Scranton 30; Harrisburg Dec. 1; Lehighton 2.
YORK STATE FOLKS (Fred E. Wright, prop.); Nashville, Tenn., Nov. 26-Dec. 2; Evansville, Ind., 3; Henderson, Ky., 4.
YORK STATE FOLKS (Western); Winnipeg, Man., Nov. 27-28; West Superior, Wis., 30.
YOUNG BUFFALO; New York City, Nov. 27-Dec. 2.
STOCK COMPANIES.

MCALLISTER STOCK (Harry Katsoo, mgr.); Allentown, Pa., Nov. 27-Dec. 2; Reading 4-8.
MCDONALD STOCK (G. W. McDonald, mgr.); Trinidad, Col., Nov. 24-Dec. 9.
MAJESTIC STOCK (Lachman and Loes, mgrs.); Higginson, Md., Nov. 27-29; Lexington 30-Dec. 2.
MANHATTAN STOCK; Barre, Vt., Nov. 27-Dec. 2.
MARKS BROTHERS (Tom Marks, mgr.); Brandon, Can.—Indefinite.
MARKS BROTHERS (Ernest Marks, mgr.); Chatham, Can., Nov. 27-Dec. 2; St. Thomas 4-8.
MARKS BROTHERS (Joe Marks, mgr.); Perth, Can., Nov. 27-Dec. 2.
MARKS BROTHERS (R. W. Marks, mgr.); Riddeford, Me., Nov. 27-Dec. 2.
MASON AND IMSON; Wymore, Kan., Nov. 27-Dec. 2.
MICHELL'S PLAYERS; Annapolis, Md., Nov. 27-Dec. 2.
MORRY STOCK; Chandler, Okla., Nov. 29-Dec. 2; Norman 4-9.
MURRAY AND MACKAY (Geo. J. Murray, mgr.); Sunbury, Pa., Nov. 27-Dec. 2; Hamilton 4-9.
MURRAY COMEDY; Charlotte, N. C., Nov. 27-Dec. 2.
MURKIE-HARDER (Eunice J. Hall, mgr.); Middletown, N. Y., Nov. 27-Dec. 2; Paterson, N. J., 4-9; New Haven, Conn., 10-11; Lettermen, Ind., 12-13.

THE ISLE OF BONG BONG (B. C. Whitney, mgr.): Paducah, Ky., Nov. 30.

THE ISLE OF SPICE (B. C. Whitney, mgr.): Warren, O., Nov. 28; Ashtabula 29; Akron 30; Greenville, Pa., Dec. 1; Franklin 2.

THE ISLE OF SPICE (B. C. Whitney, mgr.): Middletown, Conn., Nov. 28; New London 29; Norwich 30.

THE GAY MATINEE GIRL (Eastern; Sam Pickett, mgr.): Peekskill, N. Y., Nov. 28; New Rochelle 29; Springfield, Mass., 30-Dec. 2.

THE GAY MATINEE GIRL (Southern; Sam Pickett, mgr.): Cortland, N. Y., Nov. 28; Thachas 29; Canadagua 30; Allentown, Pa., Dec. 1, 2.

THE LIBERTY BELLES: Atchison, Kan., Nov. 28; Lawrence 29; Leavenworth 30; Emporia Dec. 1, 2; Wichita 2; Arkansas City 3, 4; Winfield 5; Hutchinson 6; McPherson 7; Abilene 8; Salina 9.

THE MAID AND THE MUMMY (Charles Marks, mgr.): Minneapolis, Minn., Nov. 26-Dec. 2; St. Paul 3-9.

THE PEARL AND THE PUMPKIN: Brooklyn, N. Y., Nov. 27-Dec. 2.

THE PRINCE OF PILSEN (Henry W. Savage, mgr.): San Diego, Cal., Dec. 1; Santa Ana 2; Los Angeles 3; Santa Barbara 7; San Luis Obispo 8; Santa Cruz 9.

THE RAJAH OF BHONG (Eugene Spofford, mgr.): Marion, Ind., Nov. 30; Portland Dec. 1; Columbus 2; West Badin 3; Bedford 4.

THE ROLLICKING GIRL: Chicago, Ill., Nov. 13-Dec. 2.

NEW YORK STARS: Kansas City, Mo., Nov. 27-Dec. 2.

ORIENTALS: Chicago, Ill., Nov. 26-Dec. 2.

OPHELM SHOW: Chicago, Ill., Nov. 19-Dec. 2.

PARISIAN BELLES: San Francisco, Cal., Nov. 26-Dec. 2.

PARIYOKA WIDOWS: Springfield, Mass., Nov. 27-Dec. 2.

REEVES: Brooklyn, Nov. 29-Dec. 2.

FENTZ-SANTLEY: Tel.-do. 6, Nov. 26-Dec. 2.

RICE AND BARTON'S GAELITY: Philadelphia, Pa., Nov. 27-Dec. 2; Reading 4-9.

REILLY AND WOODS: New York city Nov. 27-Dec. 2.

RU AWAY GIRLS: Nashville, Tenn., Nov. 27-Dec. 2.

SMITH-MARSHALL VAUDEVILLE: Cedar Falls, Iowa, Nov. 28-29; Cedar Rapids 30.

THE GREAT LAFAYETTE SHOW T. G. Lafayette, mgr.): Bloomington, Ill., Nov. 28; Champaign 29; Altico 30; Springfield Dec. 1; Pana 2.

THOROUGHBREDS: Seattle, Wash., Nov. 26-Dec. 2.

TIGER LILLIES: Salt Lake City, U. S., Nov. 26-Dec. 2.

TRANS-ATLANTICS: Cleveland, O., Nov. 27-Dec. 2.

TROCADEFROS: Boston, Mass., Nov. 27-Dec. 2.

VANITY FAIR: Cincinnati, O., Nov. 26-Dec. 2.

WASHINGTON SOCIETY GIRLS: Denver, Col., Nov. 27-Dec. 2.

WINE, WOMAN AND SONG: New York city Nov. 27-Dec. 2.

WORLD BEATERS: Brooklyn, N. Y., Nov. 27-Dec. 2.

YANKEE DOODLE GIRLS: New York city Nov. 27-Dec. 2.

ALBER (Gdw. F. Albee, prop.): Pawtucket, R. I., Sept. 1—Indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—Indefinite.
BAKER THEATRE: Rochester, N. Y.—Indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 2—Indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—Indefinite.
BELASCO AND MAYER: Portland, Ore., Aug. 28—Indefinite.
BIJOU: Fall River, Mass.—Indefinite.
BISHOP'S PLAYERS: Oakland, Cal.—Indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—Indefinite.
BUFFINGTON: Fall River, Mass.—Indefinite.
BURBANK: Los Angeles, Cal.—Indefinite.
CALIFORNIA: South Chicago—Indefinite.
CASTLE SQUARE: Boston, Mass.—Indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—Indefinite.
DARCY AND SPECKS: Philadelphia, Pa., Sept. 4—Indefinite.
DEMER: Springfield, Mo.—Indefinite.
EMPIRE: Columbus, O.—Indefinite.
EMPIRE THEATRE: Boston, Mass., Sept. 4—Indefinite.
FOREPAUGH: Philadelphia, Aug. 28—Indefinite.
FRANKLIN SQUARE: Worcester, Mass.—Indefinite.
GAGNON-POLLOCK: Roanoke, Va.—Indefinite.
GARDEN THEATRE: Cleveland, O.—Indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—Indefinite.
GILMORE: Springfield, Mass., Sept. 4—Indefinite.
GLASER, VAUGHAN: Providence, R. I., Nov. 27—Indefinite.
GRAND OPERA HOUSE: New Orleans, La.—Indefinite.
HAMILTON-THOMPSON: Lynn, Mass.—Indefinite.
HOLDEN: Indianapolis, Ind.—Indefinite.
HUNTINGTON-DE DRYN: Lowell, Mass.—Indefinite.
IMPERIAL: Providence, R. I.—Sept. 4—Indefinite.
KERSHAW-MORRISON: Pawtucket, R. I.—Indefinite.
LYCEUM: Cape May, N. J.—Indefinite.
LYCEUM: Minneapolis, Minn.—Indefinite.
LYCEUM: Troy, N. Y.—Indefinite.
LIVINGSTON (F. H. Livingston, mgr.): Detroit, Mich.—Indefinite.
MURKLE-HARDER (Southern; Baltimore and Lexington, Mo.): East St. Louis, Ill., Nov. 27-Dec. 2, Merle, Mo., 4-9.
MURKLE-HARDER (W. H. Harder, mgr.): Meriden, Conn., Nov. 27-Dec. 2, Norwich 4-9.
NATIONAL STOCK (G. H. Hamilton, mgr.): Wilmington, S. C., Nov. 27-Dec. 2.
NELSON-HOLMAN COMEDY: Richmond, Mo., Nov. 27-29, Marshall 30-Dec. 2.
PATTON SISTERS (C. Stafford Patton, mgr.): Montgomery, Ala., Nov. 27-Dec. 2, Columbus, Ga., 4-9.
PHELAN STOCK: Brockton, Mass., Nov. 27-Dec. 2.
PICKERTS, THE: Columbus, Ga., Nov. 27-Dec. 2.
PRINGLE, DELLA: New Rockford, N. D., Nov. 29, Carrington 30-Dec. 2.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Poughkeepsie, N. Y., Nov. 27-Dec. 2, Proskalik 4-9.
OSMAN STOCK (John Osman, mgr.): Fayetteville, N. C., Nov. 27-29, Sanford 27-Dec. 2.
ROE COMEDY: Manchester, N. H., Nov. 27-Dec. 2.
ROE STOCK: Fall River, Mass., Nov. 27-Dec. 2.
ROGERS, E. O.: North East, Pa., Nov. 27-Dec. 2.
RYAN STOCK: Birmingham, Ala., Nov. 27-Dec. 2.
SHAW STOCK: St. John, N. B., Nov. 27-Dec. 2.
SITES STOCK: Quebec, Can., Nov. 27-29.
SWAIN, MACK, THEATRE: Tacoma, Wash., Nov. 26—Indefinite.
TAYLOR, ALBERT (Harry Elting, mgr.): Brownwood, Tex., Nov. 27, 28, Temple 29, 30, Taylor, Dec. 1, 2.
TUCKER, ETHEL (Mack Bros., mgrs.): Prescott, Ariz., Nov. 27-Dec. 4, Phoenix 4-11.
TURNER, CLARK (Ira W. Jackson, mgr.): Bangor, Me., Nov. 27-Dec. 2, Portland 4-9.
VAN DYKE AND EATON (F. Mack, mgr.): Evansville, Ind., Nov. 26-Dec. 2.
VIA STOCK: Lancaster, O., Nov. 27-29, Coshocton, 30-Dec. 2.
WALLACK'S THEATRE (Dubinsky Bros., mgra.): Muscatine, Ia., Nov. 27-29, Keokuk 30.
WARNER COMEDY (Ben R. Warner, mgr.): Watertown, S. D., 27-Dec. 2.
WOODWARD STOCK: Parsons, Kan., Nov. 2-Dec. 2.
YOUNG, EDWIN, STOCK: Minonk, W. Va., Nov. 27-29.

Santa Cruz 9.
THE RAJAH OF BHONG (Eugene Spofford, mgr.): Marion, Ind., Nov. 30. Portland Dec. 1. Columbus 2. West Badin 3. Bedford 4.
THE ROLLICKING GIRL: Chicago, Ill., Nov. 13-Dec. 2.
THE SHO-GUN (Henry W. Savage, mgr.): San Francisco, Cal., Nov. 27-Dec. 2. Oakland 4, 5. Los Angeles 7-9.
THE SHOW GIRL (B. C. Whitney, mgr.): Fulton, Ill., Nov. 28. Jackson 29. Little Rock, Ark. 30.
THE SCHOOL GIRL: Omaha, Neb., Nov. 26-28. St. Joseph, Mo., 29. Kansas City 30-Dec. 2.
THE SLEEPING BEAUTY AND THE BEAST: Erie, Pa., Nov. 28. Meadville 29. Bradford 30. Warren 1. East Liverpool, O., 2. Youngstown 4.
THE SULTAN OF SULU: Crookston, Minn., Nov. 28. Grand Forks, N. D., 29. Winnipeg, Man., 30-Dec. 2. Duluth, Minn., 4, 5. Superior, Wis., 6.
THE TENDERFOOT: Ishpeming, Mich., Nov. 25. Marquette 26. Calumet 30. Hancock Dec. 1, 2. Menominee, Wis., 4. Green Bay 5. Sheboygan 6. Oshkosh 7. La Crosse 8. Winona 9.
THE WHITE CAT: New York city Nov. 2-Dec. 9.
THE WINNING GIRL (Frank L. Perley, mgr.): Brooklyn, N. Y., Nov. 27-Dec. 2.
THE WIZARD OF OZ (Hamlin, Mitchell and Fields, mgrs.): Boston, Mass., Nov. 27-Dec. 16.
THE WIZARD OF OZ: Gleason, N. Y., Nov. 28. Warren, Pa., 29. Meadville 30. New Castle Dec. 1. Oil City 2.
THE YANKEE CONSUL (J. P. Slocum, mgr.): Winona, Wis., Nov. 28. La Crosse 29. St. Paul, Minn., 30-Dec. 2. Minneapolis 3-6. Albert Lea 7. Red Wing 8. Eau Claire, Wis., 9. Superior 11.
THE YANKEE REGENT: Chicago, Ill., Aug. 14-indefinite.
TIVOLI OPERA: San Francisco, Cal.-indefinite.
TOM, DICK AND HARRY (A. H. Wood, mgr.): New York city Nov. 20-Dec. 2.
VERONIQUE: New York city Oct. 30-indefinite.
WHEN JOHNNY COMES MARCHING HOME (W. T. Carleton, prop.): Denver, Col., Nov. 27-Dec. 2. Victor 3, Pueblo 4. Colorado Springs 5. Salt Lake City, U., 7-9.
WEHR, JOE, ALL STARS: Atlanta, Ga., Nov. 27. Birmingham, Ala., 29. Macon, Ga., 30. Montgomery, Ala., Dec. 1. Mobile 2.
WILLIAMS JUVENILE OPERA (E. A. Wolff, mgr.): Hoquiam, Wash., Nov. 27, 28. Victoria, B. C., 29, 30. Vancouver Dec. 1, 2. Everett, Wash., 3-5. Anacortes, B. C., 6, 7. Sedro Woolley 8, 9.
WILLS, NAT M.: Jersey City, N. J., Nov. 27-Dec. 2.
WONDERLAND: New York city Oct. 23-indefinite.
WOODLAND (Henry W. Savage, mgr.): New Orleans, La., Dec. 1, 2. Natchez, Miss., 4. Vicksburg 5. Memphis, Tenn., 6, 7. Nashville 8, 9.
WILLS MUSICAL (Joe B. Wills, mgr.): Mobile, Ala., 10-12.
WINE, WOMAN AND SONG: New York city Nov. 27-Dec. 2.
WORLD BEATERS: Brooklyn, N. Y., Nov. 27-Dec. 2.
YANKEE DOODLE GIRLS: New York city Nov. 27-Dec. 2.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Manistee, Mich., Nov. 28. Copemish 29. Thompsonville 30. Mesick Dec. 1. Lake City 2, 3.
CRANER'S CIRCUS: Bentleyville, Ala., Nov. 28. Salter 29. Traveller's Rest 30. Sykes Mills Dec. 1. Holtville 2.
CROKER'S EDUCATED HORSES: Woodstock, Can., Nov. 27-29. St. Thomas 30-Dec. 2.
DIBBER'S PICTURES: Saranac Lake, N. Y., Nov. 27-29.
FLINT, MR. AND MRS. HERBERT: Cedar Rapids, Ia., Nov. 27-Dec. 2.
HASHIM'S SHOW: Island of Cuba, Nov. 20-Dec. 11.
HEIM, MR. AND MRS.: Waunau, Wis., Nov. 26-Dec. 2.
HERALD SQUARE MOVING PICTURES (Eastern): Worcester, Mass.-indefinite.
HERRMANN, ADELAIDE (Edw. Thurnauer, mgr.): Duluth, Minn., Nov. 27, 28. Ishpeming, Mich., 29. Hancock 30. Calumet Dec. 1. Marquet 2. Cadillac 4. Petosky 5. Toledo, O., 7-9.
HOWE'S MOVING PICTURES: Guento, Mich., Nov. 28. Mariettie 29.
KELLAR (Magician: Dudley Manson, mgr.): Minneapolis, Minn., Nov. 27-Dec. 2. Appleton, Wis., 4. Oshkosh 5. Fon du Lac 6. Kenosha 7. Racine 8. Elgin, Ill., 9.
KILTIES' BAND (T. P. J. Powers, mgr.): Ogdon, U., Nov. 28. Winona 29. Carson City, Nev., 30.
PIERCE-OLIVER KARNIVAL: Ogdensburg, N. Y., Nov. 27-Dec. 2.
PRESCELLE (Hypnotist: F. Willard, mgr.): Gloucester, Mass., Nov. 27-29. Rochester, N. H., 30-Dec. 6.
RAYMOND (The Great): Nevada City, Cal., Nov. 27-29. Placerville 30-Dec. 2. Gakdale 4, 5. Jamestown 6, 7.
SHEPARD'S MOVING PICTURES (Southern): Archie L. Shepard, mgr.: Spartanburg, S. C., Nov. 28. Anderson 29. Augusta, Ga., 30. Columbia, S. C., Dec. 1. Florence 2. Marion 4. Wilmington, N. C., 5. New Bern 6. Goldsboro 8. Raleigh 9. Durham 11.
SHEPARD'S MOVING PICTURES (Western): Archie L. Shepard, mgr.: Brookhaven, Miss., Nov. 28. Crystal Springs 29. Jackson 30. Vickeryburg Dec. 1. Greenville 2. Clarkdale 4. Greenwood 5. Columbus 6. Montgomery, Ala., 7. Selma 8. Pensacola, Fla., 9.
AUGIE'S MOVING PICTURES (Archie L. Shepard, mgr.): Washington, D. C., Nov. 19-indefinite.
SHEPARD'S MOVING PICTURES (Archie L. Shepard, mgr.): Atlantic City, N. J., Nov. 19-indefinite.

OBERS AND EXTRAKAGANZA

MAJESTIC: San Francisco, Cal.—indefinite.
MARLOWE: Chicago, Ill., Sept. 4—indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 18—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW GRAND THEATRE: Salt Lake, U. S.—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
NOUVEAUTÉS: Montreal, Can.—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
PEOPLE'S THEATRE: Chicago, Ill., Aug. 20—indefinite.
PLAYERS: Chicago, Ill., Aug. 27—indefinite.
PROCTOR'S FIFTH AVENUE: New York City—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., Aug. 28—indefinite.
SPOOKER (Mrs. B. S. Spooker, mgr.): Brooklyn, N. Y., Aug. 21—indefinite.
TRANHOUSER: Milwaukee, Wis.—indefinite.
VALLAMONT: Williamsport, Pa.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
THEATRE FRANCAIS: Montreal, Can.—indefinite.
VERNON: Baltimore, Md., Oct. 9—indefinite.
YORKVILLE (Dave Weis, mgr.): New York city—indefinite.

BABES IN TOYLAND: Waco, Tex., Nov. 28.
BABES IN THE WOOD: Chicago, Ill., Nov. 12—indefinite.
BINDLEY, FLORENCE: Syracuse, N. Y., Nov. 29.
BLACK PATTI TROUBADOURS: Washington, D. C., Nov. 27, 28; Charlotteville, Va., 29; Lynchburg 30; Richmond Dec. 1; Rocky Mount, N. C., Raleigh 4; New Berne 5; Wilmington 6; Darlington, S. C., 7.
CAHILL, MARIE (D. V. Arthur, mgr.): New York city Oct. 30—indefinite.
CINDERELLA (Y. C. Alley, mgr.): Columbus, Miss., Nov. 27, 28; Winona 29; Greenville 30; Vicksburg Dec. 1, 2.
COHAN, GEORGE M.: New York city Nov. 13-Dec. 2.
DANIELS, FRANK: Cincinnati, O., Nov. 27-Dec. 2.
DE ANGELIS, JEFFERSON: Pittsburgh, Pa., Nov. 27-Dec. 2.
DESHON, FRANK: Punxsutawney, Pa., Nov. 2; Butler 29; Connellsville 30; Washington Dec. 1; Waynesburg 2; Cumberland, Md., 4.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Buffalo, N. Y., Dec. 1, 2; Pittsburgh, Pa., 4-9.
FLORODORA (C. Riggs, mgr.): Omaha, Neb., Nov. 29; Nebraska City 30.
GAY NEW YORK (Charles E. Barton, mgr.): Boston, Mass., Nov. 27-Dec. 2; Montreal 4-9.
GIRLS WILL BE GIRLS: Philadelphia, Pa., Nov. 2.

WILLIAMS JUVENILE OPERA (E. A. Wolff, mgr.); Hoquiam, Wash. Nov. 27-28. Victoria, B. C. 29-30. Vancouver Dec. 1, 2. Everett, Wash. 3-5. Anacortes, B. C. 6, 7. Sedro Woolley 8, 9.
WILLS, NAT M.: Jersey City, N. J. Nov. 27-Dec. 2.
WONDERLAND (Henry W. Savage, mgr.): New Orleans, La. Dec. 1, 2. Natchez, Miss. 4. Vicksburg 5. Memphis, Tenn. 6, 7. Nashville 8, 9.
WILLS MUSICAL (Jno. B. Wills, mgr.): Mobile, Ala. Nov. 27-29.

MINSTRELS.

REPERTOIRE COMPANIES

REPERTOIRE COMPANIES.

AUBREY STOCK (Jos. Edmonston, mgr.): Pottsville, Pa., Nov. 27-Dec. 2 Reading 4-9.	Dec. 2 GLASER, LULU: Brooklyn, N. Y., Nov. 27-Dec. 2.
BENNETT-MOUTON (Ira E. Newall, mgr.): Haverhill, Mass., Nov. 27-Dec. 2 Salem 4-9.	HEINK-SCHUMANN, MADAME: Auburn, N. Y., Nov. 28 Ithaca 29 Elmira 30 Oswego 2 Rochester 2.
BENNETT-MOUTON (Will A. Partello, mgr.): Rockland, Mass., Nov. 27-Dec. 2 Ware 4-9.	HIS HIGHNESS THE BEY (Walter Lindsay, mgr.): Benton Harbor, Mich., Nov. 28 South Bend, Ind. 29 Elkhart 30
BENNETT-MOUTON (C. H. Grocock, mgr.): Elizabeth, N. J., Nov. 27-Dec. 2	HOGAN, ERNEST: Cincinnati, O., Nov. 26-Dec. 2
BENNETT-MOUTON (A. P. Bond, mgr.): Washington, D. C., Nov. 27-Dec. 2	HOPPER, DE WOLF (S. S. Shubert Amusement Co.): San Fran. 2 Dec. 2

Lakewood 29. FORTINSON, Pa., 30. FRASCHAVILLE, DUC.
Coatesville 2.

KALBISFIELD: Palatka, Fla., Nov. 29, St. Augustine 30.

KERSANDS' (Geo. Treyser, mgr.): Mobile, Ala., Nov. 28, 29. Pensacola, Fla., 30. Quincy Dec. 1. Tallahassee 2. Bainbridge, Ga., 4. Thomasville 5. Valdosta 6. Palatka, Fla., 7. St. Augustine 8. Jacksonville 9.

PRIMROSE: New Bedford, Mass., Nov. 28, Brockton 29. Springfield 30. Northampton Dec. 1. Holyoke 2. Bridgeport, Conn. 4.

RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Blackfoot, Id., Nov. 28. Idaho Falls 29. St. Anthony 30. Brigham, U., Dec. 1. Ogden 2. Salt Lake 4.

SUN'S AMERICAN: Tucson, Ariz., Nov. 28. Phoenix 29, 30.

WEST'S. WILLIAM H. (Sanford B. Ricaby, mgr.): Merrill, Wis., Nov. 29. Wausau 30. Ashland Dec. 1.

JAMES, MADAME EMMA: Washington, D. C. Nov. 28. Philadelphia, Pa., Dec. 2.

KENNEDY PLAYERS: Concord, N. C., Nov. 27-29. Gastonia 30-Dec. 2. Gaffney, S. C., 4-6.

LYCEUM STOCK (E. J. Grosjean, mgr.): San Angelo, Tex., Nov. 27-Dec. 9.

NEW YORK BY NIGHT (Martin J. Dixon, mgr.): New York city Dec. 4-9. Philadelphia, Pa., 11-16.

STEWART (J. E. Cline, mgr.): Brownwood, Tex., Nov. 29. Comanche 30. Dublin Dec. 1.

TEMPLETON, FAY: Chicago, Ill., Nov. 27-Dec. 2.

THE BOWERY NEWS GIRL (Tilton and Harpham, mgrs.): Kankakee, Ill., Nov. 28. La Salle 30. Mendota Dec. 1. Jefferson, Mo., 2. Watertown 3. Waterloo 4. Darlington 5. Sycamore, Ill., 6. Belvidere 7. Beloit Wis. 9.

THE DIAMOND KING (Brocher and Varney, mgra.): Montpelier, Ind., Nov. 28, Decatur 30. Huntington Dec. 1. Wahab 2. Butler 4. Auburn 5.

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BROWN, KIRK J. T. MacLean, mgr.); Beaver Falls, Pa., Nov. 27-Dec. 2. Bradford 4-11.
BUFFINGTON STOCK (D. R. Buffington, mgr.); New Bedford, Mass., Oct. 2—indefinite.
BUNTING, EMMA (Earl Burgess, mgr.); Canton, O., Nov. 27-Dec. 2.
BURKE-McCANN (M. McCann, mgr.); Canton, O., Dec. 4-9. Butler 11-19.
CARROLL COMEDY: Williamsport, Pa., Nov. 27-Dec. 2.
CHASE-LISTER (Northern; Glenn F. Chase, mgr.); Sheridan, Wyo., Dec. 4-9.
CHICAGO STOCK (Charles H. RossKam, mgr.); Jamestown, N. Y., Nov. 27-Dec. 2.
COOK-CHURCH STOCK (H. W. Taylor, mgr.); Morristown, Pa., Nov. 27-Dec. 2. South Bethlehem 4-9.
CORNELL STOCK (W. E. Cornell, mgr.); Charleroi, Pa., Nov. 27-Dec. 2. Brownsville 4-9.
CRADOC-NEVILLE STOCK (Charles H. Neville, mgr.); Massillon, O., Nov. 27-Dec. 2.
DE VONDE, CHESTER STOCK (Phil Levy, mgr.); York, Pa., Nov. 27-Dec. 2.
JANIS, ELISIE (Minuetton, O., Nov. 28; Dayton 2, Springfield 30, Zanesville Dec. 1, Parkersburg, Va., 2).
JONES, PAUL, OPERA (John H. Garrison, mgr.); Cincinnati, O., Nov. 26-Dec. 2.
LITTLE JOHNNY JONES; Parsons, Kan., Nov. 2; Fort Scott 29. Springfield, Mo., 30. Ft. Smith, Ark., Dec. 1. Little Rock 2.
LOVERS AND LUNATICS (Mittenhall Brothers, mgrs.); Chicago, Ill., Nov. 26-Dec. 2. Ft. Wayne, Ind., 4. Lima, O., 5. Columbus 7-9.
ME, HIM AND I; Brooklyn, N. Y., Nov. 29-Dec. 2.
MISS BOB WHITE; Belle Vernon, Pa., Nov. 29. Monongahela 29. East Liverpool, O., 30. Steubenville, Dec. 1. Wheeling, W. Va., 2. Cincinnati, O., 3-9.
NEIGHBORLY NEIGHBORS (Frank W. Nasen, mgr.); Girardville, Pa., Nov. 28, Milton 29. Mt. Carmel 2. Bloomsburg Dec. 1. Lewisburg 2. Muncy 4. Williamsport 5, 6. Houndsdale 7. Clearfield 8. Punxsutawney 10.
PARIS BY NIGHT (Max Hart, mgr.); Indianapolis, Ind., Nov. 27-29.
PARSIFAL; Clarksburg, W. Va., Nov. 28. Wheeling 2.

SIMPSON: Minsuk, III

DILGER-CORNELL STOCK: Charleroi, Pa., Nov. 27-Dec. 2.

ECLIPSE STOCK: Flatonia, Tex., Nov. 26-28.

EMERY STOCK: Newark, O., Nov. 27-Dec. 2.

EMPIRE STOCK (Joe Rosenthal, mgr.): Stratford, Conn., Nov. 27-1-LDec. 2, Berlin 4-9.

EMPIRE THEATRE (J. E. Caven, mgr.): Seattle, Wash., Dec. 26-30.

ERWOOD STOCK (R. J. Erwood, mgr.): East Palestine, O., Nov. 28, Leetonia 29, Lisbon 30-Dec. 2.

EWING, GERTRUDE: Palestine, Tex., Nov. 27-Dec. 2, Glimer 4-6, Corsicana 7-9.

FENBERG STOCK (Geo. Fenberg, mgr.): Lynn, Mass., Nov. 27-Dec. 2, Lawrence 4-9.

FENBERG STOCK (Will Deshon, mgr.): Pittsfield, Mass., Nov. 27-Dec. 2.

FISKE, MAY: Portland, Me., Nov. 27-Dec. 2.

FLEMING, MAMIE (W. H. Gracey, mgr.): Hazelton, Pa., Nov. 27-Dec. 2, Pottsville 4-9.

FLYNN, JOSEPH J. STOCK (Eastern; Ralph A. Ward, mgr.): Salem, Mass., Nov. 27-Dec. 2.

FRANKLYN COMEDY: Central City, Neb., Nov. 27-Dec. 2.

FULTON BROTHERS' STOCK (Jessie B. Fulton, mgr.): Atchison, Kan., Nov. 26-Dec. 3.

GLICK STOCK (Henry Glick, mgr.): Starkville, Miss., Nov. 27-29, West Point 30-Dec. 2.

GUY STOCK: Hamilton, Ind., Nov. 27-Dec. 2.

HALL, DON C.: Wilmington, Del., Nov. 26-Dec. 2, Harrisburg 3-9.

HAMMOND, PAULINE: Sydney, C. R., Nov. 23-30.

HARCOURT COMEDY (C. E. Kennedy, mgr.): Willimantic, Conn., Nov. 27-Dec. 2, Woonsocket, R. I., 4-9.

HARTIGAN-PRITCHETTE: Maysville, Ky., Nov. 27-Dec. 2, Augusta Dec. 2.

HARVEY AND GAGE COMEDY: Lawrence, Mass., Nov. 27-Dec. 2, Haverhill 4-9.

HENDERSON STOCK (W. J. and R. B. Henderson, mgr.): Bell's Plain, Ia., Nov. 27-29, Oskaloosa 30-Dec. 2.

HILLMAN, MAUDE: Glens Falls, N. Y., Nov. 27-Dec. 2.

HIMMELFINGER STOCK: Shamokin, Pa., Nov. 27-Dec. 2.

LIVINGSTON STOCK: Livingston, Dec. 1, Billings 2, Fargo, N. D., 4, Crookston 5, Grand Forks 6, Winnipeg, Man., 7-9.

POLLARD'S JUVENILE OPERA: Montreal, Conn., Nov. 27-Dec. 2.

ROSCIAN OPERA: Red Deer, Can., Nov. 30, Wetaskiwin, Dec. 1, Calgary 2.

RUNNING FOR OFFICE: Wilkes-Barre, Pa., Nov. 27-29, Scranton 30-Dec. 2, Carbondale 4.

SAN TOY: Peoria, Ill., Nov. 28, Bloomington 29, Springfield 30.

SCHAFF, FRITZI: Cleveland, O., Nov. 27-Dec. 2.

SIMPLE SIMON SIMPLE: Brooklyn, N. Y., Nov. 27-Dec. 2, Jersey City, N. J., 4-9.

THE BEAUTY DOCTOR (Thomas W. Pyrat, mgr.): Norfolk, Va., Nov. 27-Dec. 2, Richmond 4-9.

THE REGGAE PRINCE: Burlington, N. C., Nov. 28, Henderson 29, Washington 30, Tarboro Dec. 1, Greenville 4, Laurensburg 5, Fayetteville 6, Sanford 7, Durham 8, Oxford 9.

THE BELLE OF AVENUE A (A. H. Woods, mgr.): New York city Nov. 27-Dec. 2.

THE BLACK CROOK (Miller and Plosh, mgrs.): Louisville, Ky., Nov. 27-Dec. 2, Memphis, Tenn., 4-9.

THE BELL BOY: Pittsburgh, Pa., Nov. 26-Dec. 2.

THE CATCH OF THE SEASON: Philadelphia, Pa., Nov. 27-Dec. 11.

THE CHAPERONS: Omaha, Neb., Nov. 26-29, St. Joseph, Mo., 30, Chillicothe Dec. 1, Moberly 2, East St. Louis, Ill., 3.

THE DUCHESS OF DANZIG: Philadelphia, Pa., Nov. 27-Dec. 2.

THE EARL AND THE GIRL: New York city—indefinite.

THE FORTUNE TELLER: Richmond, Va., Nov. 27-Dec. 2.

THE GINGERBREAD MAN: Utica, N. Y., Nov. 28, Syracuse 29, 30, Rochester Dec. 1, 2, Toronto, Can., 4-9.

THE GIRL AND THE BANDIT (Frank L. Perley, mgr.): Milwaukee, Wis., Nov. 26-Dec. 2.

THE GIRL FROM KAY'S: Fremont, Neb., Nov. 28-Dec. 2.

THE SPORTS: Pittsburgh, Pa., Nov. 27-Dec. 2.

COLONIAL BELLES: New York city Nov. 27-Dec. 2.

CRACKER JACKS: Scranton, Pa., Nov. 27-Dec. 2.

DAINTY DUCHESS: New Orleans, La., Nov. 27-Dec. 2.

DAINTY PAREE: Baltimore, Md., Nov. 27-Dec. 2.

DEVREE'S, SAM OWN: Indianapolis, Ind., Nov. 27-Dec. 2.

DREAMLAND: St. Paul, Minn., Nov. 27-Dec. 2.

EMPIRE BURLESQUERS: Jersey City, N. J., Nov. 27-Dec. 2.

FOSTER, PAY: Washington, D. C., Nov. 27-Dec. 2.

GAY MASQUERADEERS: Philadelphia, Pa., Nov. 27-Dec. 2.

GAY MORNING GLORIES: New York city Nov. 27-Dec. 2.

HIGH SCHOOL GIRLS: Montreal, Can., Nov. 27-Dec. 2.

HILL, ROSE: Buffalo, N. Y., Nov. 27-Dec. 2.

HOWARD, MAY: St. Louis, Mo., Nov. 26-Dec. 2.

IDEALS: Louisville, Ky., Nov. 26-Dec. 2.

IMPERIALS: Boston, Mass., Nov. 27-Dec. 2.

INNOCENT MAIDS: Minneapolis, Minn., Nov. 27-Dec. 2.

JOLLY GIRLS: Duluth, Minn., Nov. 28-Dec. 2.

KENTUCKY BELLES: Cleveland, O., Nov. 27-Dec. 2.

KNICKERBOCKERS: Newark, N. J., Nov. 27-Dec. 2.

LONDON BELLES (Rose Sydell's): Troy, N. Y., Nov. 27-Dec. 2.

MASCOTS: New York city Nov. 26-Dec. 2.

MERRY BURLESQUERS: Portland, Ore., Nov. 26-Dec. 2.

MERRY MAIDENS: Brooklyn, N. Y., Nov. 26-Dec. 2.

MAJESTICS: St. Louis, Mo., Nov. 26-Dec. 2.

MERRY MAKERS (R. E. Patton, mgr.): Cincinnati, O., Nov. 26-Dec. 2, Cleveland 4-9.

MISS NEW YORK: Philadelphia, Pa., Nov. 27-Dec. 2.

MOONLIGHT MAIDS: Providence, R. I., Nov. 27-Dec. 2.

NEW CENTURY GIRLS: Brooklyn, N. Y., Nov. 27-Dec. 2.

Woods Hole—Albion, Ia., Nov. 27-Dec. 2.

Streator 30-Dec. 2.

OPEN TIME.

CONNECTICUT.—Bristol—Opera House, in Dec.

ILLINOIS.—Beardstown—Grand Opera House, Dec. 29-Jan. 1-6, 8-11, 23-25, Feb. 12-15, March 12-17, 19-24.

Kewanee—McClure's Opera House, Dec. 22, 23, Jan. 1-6, 20, Feb. 2, 12, 14-17, 19, 20, 23, 28, March 1, 2, 5, 6, 9, 10, 15-17, 20, 24-31.

INDIANA.—Evansville—People's Theatre, Dec. 10, 24, Jan. 28, Feb. 18, 25.

Madison—Grand Opera House, Dec. 18-23, 25, Jan. 6, 18-20, 29-Feb. 3.

IOWA.—Webster City—New Willow, Dec., Jan., Feb. March.

KENTUCKY.—Danville—Opera House, Dec. 17-31.

MASSACHUSETTS.—Rockland—Opera House, Dec. 13-15, 19-21, Jan. 2-6, 9-13, 16, 17, 23-27.

NEBRASKA.—Beatrice—Paddock Opera House, Jan. 1, 17, 22-27, Feb. 8-10, 12-17, 19, 23, 24, March 10, 12-19, 24, April.

NEW YORK.—Perry—Auditorium, Dec. 18-30, Jan. 8-20, Feb. 12-March 3.

OHIO.—Mineral City—Davis Opera House, in Dec. Cambridge—Colonial Theatre, Dec. 30, Jan. 6, 13, 20, Feb. 10, March 3, 10, 24.

PENNSYLVANIA.—New Kensington—Opera House, Dec. 28, Jan. 1, 8-13, 22, 25, 26, 29-31, Feb. 1-17, 22-24.

Barnesboro—Opera House, in Dec., Jan.

Butler—Majestic Theatre, Dec. 18, 21, 25, 26, 28-30.

Glen Campbell—Opera House, in Dec., Jan.

Greenville—Opera House, Dec. 11, 18, 21-23.

Lansford—Opera House, Dec. 4-11, 25-30, Jan. 27.

Latrobe—Showalter's Theatre, Dec. 8, 11-16, 18, 21, 28, 29, 30, Jan. 1-5, 8, 9, 13, 22-25, 28-31, Feb. 1-3.

WEST VIRGINIA.—Huntington—Theatre, Dec. 11, Jan. 1, 2, 5, 6, 9, 10, 22-27.

THE NEW YORK DRAMATIC MIRROR



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HARRISON GREY FISKE,
EDITOR.

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ON CRITICISM.

An editorial on "The Value of Dramatic Criticism" in the Springfield (Mass.) Union would seem to suggest that newspapers in the New England cities are feeling the pressure of that policy of dominant theatrical control which, foolish as it has been shown to be, is still persisted in. In some of the larger cities the idea of the commercial manager that newspapers which carry the advertisements of theatres are bound to praise everything offered in those theatres has during the past two or three years received a shock. This managerial idea, while rebuked here and there, still obtains, however, although newspapers are no more called upon to vouch for the "goods" offered in the theatre than they are to guaranty the goods sold by regular merchants who advertise with them. On the other hand, the newspaper worthy of the name is bound to tell the public the quality of the entertainment offered to it, just as it is bound to criticise books and other things projected in various fields of the arts.

The Union, which coincides with the foregoing holding, emphasizes the fact that the whole value of newspaper criticism, whether of the theatre or of anything else, depends upon its honesty. The shortsightedness of the commercial manager who insists that newspapers in which he advertises owe him a *quid pro quo*, which should take the form of fulsome praise of anything and everything that he may offer to the public, would seem to be too plain to require demonstration; but it evidently is not plain to such managers, who erroneously imagine that deceit, persisted in, will win what the deceiver aims to accomplish.

There should be assumed to be a considerable number of intelligent persons in every community—persons who read newspapers and who patronize theatres—on the theories that newspapers, aside from giving the news, have honest opinions about various matters of human interest, including plays; and that theatres have a function of legitimate pleasure as well as a purpose to yield a profit to those who manage them. To the logical mind no theatre can hope to win or keep popular favor by misrepresenting regularly, through its advertising and by other means, the nature or character of its "attractions." And it

is illogical also to think that a newspaper can misrepresent anything to a public that discovers the misrepresentation without absolutely losing all respect as to what it may thereafter say on the same subject.

Although Springfield is not a metropolis, and the Union of that city does not assume metropolitan airs as a journal, what it says of the duty of a dramatic critic—in line with its own admirable policy—is interesting:

The conscientious critic of a dramatic performance will not be influenced by any other consideration than fairness. He possesses a certain technical knowledge of the stage which fits him to judge intelligently a performance and those who take part in it. He recognizes certain standards and he measures his criticism by those standards. He does not permit his personal likes and dislikes to interfere with an honest expression of his opinion. The critic aims to be impartial, to eliminate, so far as possible, the personal equation, and in judging the merits of what is presented behind the footlights to take due account of the opinions held by the audience as manifested by its expressions of approval or disapproval or by its indifference. The critic who writes in that spirit will always be fair. Individuals may differ from him, but they will see that he has made a conscientious effort to tell the truth and to give the production its just due.

Critics in large cities, here and there—some of them—have faults hardly secondary to those of mere writers of "notices" of the sort that commercial managers are bound to like. None of these faults, perhaps, may in the least smack of dishonesty, but some of them suggest a misconception of responsibility. Too many such critics seek to be smart and entertaining, and sometimes they amuse at the expense of the fairness which less prominent but more conscientious writers seek to maintain. One of the greatest faults of some of the critics of a great metropolitan centre like New York, which originally provides so much that is seen in the theatre the country over, is a lack of discrimination. Such writers treat as flippantly and as insincerely a great dramatic work, involving something that relates to the dignity of the theatre, and which means much to the stage as an institution that must have earnest and serious-minded attention from both sides of it—the public side as well as the producing side—as they would an ephemeral and insignificant piece that means nothing beyond the amusement of the moment. Happily that part of the public in every city of consequence on which the theatre must regularly depend for support and right appreciation is neither misled by misrepresentation nor beguiled by extrinsic pleasantness; and thus illegitimate writing of all sorts as it relates to the theatre can have no real effect either to assist plays that are unworthy or to injure drama that makes an honest appeal to intelligence and esteem.

THE STAGE'S ATTRACTION.

During the past year there have been an astonishing number of accessions to the stage from various church circles, including not only the change involved from a relinquishment of preaching for acting but that of turning from sermon-writing to playwriting.

The Munros has kept no account of these recruitments, nor does it retain very definite information as to the reasons given by the clergymen for abandoning the religious field for that of the theatre. It is remembered that one or two preachers who have taken to the stage advanced at the time of their change that they thought the theatre a wider field for efforts meant to better mankind than the pulpit now affords. In Boston, for some months now, there has been running a play written by a clergyman that has been more successful, it is said, and for a longer period, than any other play represented in that city this season.

In the light of this fact it would probably be difficult to convince the author of this play that he has done wrong to leave the church—if he really has left the church—in order to preach a sermon on the stage. The success of his play stands as an irrefutable argument of his wisdom, to say nothing whatever of the question of the money it may have made for him. As a rule preachers are more poorly paid than any other class of mental workers, and when one of them can put a sermon into dramatic form and do good while he profits greatly by the means it argues for an alarming increase among amateur playwrights—already a legion that threatens depletion in other honest walks as well as confusion in the theatre.

The latest clergyman who has taken to the theatre gives a reason quite different from those usually advanced by his cloth. He has resigned as lay reader—although he apparently had regular orders of a church in Burlington, Kan., to adopt the stage. But his defection from the church, if it may be so termed, is but temporary, according to his announced plans. He wishes to better educate himself for the ministry, and to do this turns to the theatre as offering the greater means perhaps with less effort

than other fields of labor would require. In a description of this young man it is said that "his sermons have given evidence of his oratorical and dramatic ability, and he is a splendid vocalist." He has "joined a theatrical company, with which he has contracted for a year to do specialties."

A young clergyman "doing specialties" with a touring company—apparently of the second class, at least—furnishes something indeed novel. He may find a more dignified opportunity than this before his year is out. Yet to all of these recruits, as well as to persons who intend to adopt the stage, it may be said that a man might better be a good actor than a poor preacher. On the other hand, perhaps a man might better be even a mediocre preacher than a poor actor.

BOOKS AND MAGAZINES.

LADY BOB, HER BROTHER AND I. A romance of the Azores. By Jean Chamblin. New York: G. P. Putnam's Sons.

This little romance furnishes a couple of hours of very agreeable reading. The heroine, who describes herself as "an obscure actress," goes to the Azores for rest and returns home betrothed to George, the brother of Lady Bob. The book is mainly in epistolary form, but is on that account none the less vivid. Besides the love story, there are entertaining descriptions of the difficulties of the Portuguese language and the quaint religious and domestic customs of the people. Lady Bob herself is a generous Englishwoman, an kind-hearted as she is aggressively British. She knows of the estrangement between the heroine and her brother, and after four months of silent plotting manages to bring them together again in spite of the presence of a disagreeable society woman with a marriageable daughter. Of course Lady Bob did not plan that their first meeting should be in the nature of a rescue—that George should save the heroine from drowning. In short, this is a rather conventional little story, unusually well written and convincing through its unpretentious simplicity.

"The Theatrical Cipher Code," compiled by the Theatrical Code Publishing Company, of Los Angeles, Cal., will undoubtedly prove a valuable pocket book for any one connected in any way with the theatrical business. The compiler has evolved a simple code of about 12,000 cipher words, alphabetically arranged and divided into sections in a natural order. Advance men and traveling managers will find it particularly useful in communicating with their home offices, and by exercising some care ought to be able to reduce telegraphing expenses to one-third. The book is published in cloth and flexible leather bindings, the latter with marginal indices.

"The Man from Maine," the new novel by Frank Carlos Griffith, for some years acting manager for Mrs. Fiske, has been issued by the C. M. Clark Publishing Company, of Boston. A review of it will be given later by THE MIRROR, but it may be said that Mr. Griffith's equipment for the work from his long journalistic experience and his extensive travel is ample. The story's adaptability for the stage will be especially noticeable, this being based upon the author's long stage experience.

QUESTIONS ANSWERED.

[No reply by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. C. P., Bellaire, O.: Write to the Registrar of Copyrights, Washington, D. C., for information about copyrights. Ask specific questions.

C. E. W., Hoboken, N. J.: 1. Robert Downing has appeared in at least one Shakespearean character, that of Richard III. 2. Spartacus would probably be considered his greatest character. 3. His voice is remarkably powerful.

S. L. E. H., Oakland, Cal.: 1. The Ibsen plays can be secured of any bookseller, and are unprotected except in a few instances. 2. The Shaw plays are all copyrighted. 3. If you write to the Actors' Society they will be glad to give you the information desired. 4. There is a handsome young actor by that name who has been a star, and is the author of the Prince Imperial. Further particulars can be obtained at the Belasco Theatre, San Francisco. 5. The Green Room Club is at 139 W. 47th street, New York. 6. Henry E. Dixey was born January 6, 1859, in Boston.

K. D., New York City: Apply to E. Rogers, Keith's Union Square Theatre, New York, and if you survive the ordeal of a morning rehearsal you may stand a chance of getting into vaudeville. You might also try your act at one of the "amateur nights" that occur once a week at Miner's Theatre on the Bowery. If you have any real talent and the proper amount of courage this will be a real test of your ability to entertain an audience. You must remember that the cause of interested friends is no criterion of your ability. The disinterested paying public is not always so kind, but it is generally more to be depended upon when there is talent in question.

W. H. P., Jr., Providence, R. I.: The District Attorney is a drama in five acts, by Harrison Grey Fiske and Charles Klein. It was produced for the first time in New York at the American Theatre, on Jan. 21, 1895. The cast at that time was as follows: John Stratton, Wilton Lackaye, Matthew Brainerd, Frank McDougal, Daniel McGrath, Odell Williams; General Ruggero, George Fawcett; Wellington Gridley, Charles S. Abbe; Frank Pierson, Edward J. Morgan; Williams, Laurence Eddinger; Vernon Holt, W. B. Smith; Maxwell, Harry E. Chase; Jamison, Alfred Blakeley; Corrigan, J. H. Coyne; Watson, T. E. Richmond; Gage, Brainerd, Annie Irish; Helen Knight, Edie Shannon; Madge Brainerd, Adele Bitchie; Elsa, Emma Stevens.

C. U., Omaha, Neb.—1. Herr Possart played Don Carlos, March 16, 1888, at the Bowery Theatre. It had been played at the Bowery Amphitheatre the season of 1881-2 by the stock company. Madame Jananschek played it Nov. 8, 1887, at the Academy of Music and Bogumil Dawson began his second engagement with it at the New Stadt Theatre, Feb. 25, 1888. 2. George Boniface played David Garrick at Kelly and Leon's Theatre, New York, March 6, 1872; Tommaso Salvini, Dec. 12, 1873, at the Academy of Music, and later H. A. Sothern, first on Feb. 1873, at Wallack's; Lawrence Barrett, first Feb. 27, 1888, at the Star; Harrison L. Wolfe, Sept. 20, 1900, at the same; Bogumil Dawson, in 1888, at the New Stadt; N. C. Goodwin, Oct. 7, 1885, at Miner's Fifth Avenue; Sir Charles Wyndham, Nov. 4, 1889, at Palmer's; E. S. Williard, Dec. 31, 1901, at the Garden.

VERNON, Kansas City: John Sleeper Clarke was born at Baltimore in 1834. He made his professional debut in August, 1852, at the Chestnut Street Theatre, Philadelphia, as Soto in *She Would and She Would Not*. In 1854 he appeared successively in Baltimore and New York, and in 1855 went to the Arch Street Theatre, Philadelphia, of which, in 1858, he became the joint lessee and manager. From 1862 to 1867 he was at the Winter Theatre, New York. He had, in 1865, joined Edwin Booth in the purchase of the Walnut Street Theatre, Philadelphia, and in 1866 had undertaken the joint management of the Boston Theatre. He made his first appearance in London at the St. James Theatre in October, 1867, as Major Wellington de Boots in *The Widow Hunt*. He remained in England until 1870, when he returned to the United States, where he stayed until 1876, going back to England in that year.

PERSONAL.



Photo by Ellis & Walker, London.

LESSING.—Madge Lessing, pictured above, according to "Gawain," the Mirror's London representative, is still a tremendous favorite at the London Coliseum, where she is now in the fifth month of her latest engagement.

HENDERSON.—Mrs. Ettie Henderson, proprietor of the Academy of Music, Jersey City, and long its active manager until succeeded by her son, Frank E. Henderson, has been elected fourth vice-president of the Women's Press Club of New York. Mrs. Henderson was one of the organizers of this club, and is well known through her journalistic, literary and dramatic work.

STONE.—Fred A. Stone, who has been ill and out of the cast of *The Wizard of Oz*, recovered sufficiently to make his reappearance last Saturday night.

REJANE.—It is reported that Madame Rejane is to have her own theatre in Paris—the Nouveau Theatre on the Rue Blanche—which is already being remodeled for the purpose. Madame Rejane declares that she will follow the example of Antoine in frequently assuming minor roles.

COLLIER.—William Collier arrived in New York on the Oceanic last Wednesday, accompanied by Ida Conquest and his company.

SCHOENAN.—Gertrude Arnold Schoenan, a German actress who is to appear in several new productions at the Irving Place Theatre, arrived here from Berlin on Tuesday, Nov. 21.

SUTRO.—Alfred Sutro, author of *The Walls of Jericho*, will visit America for the first time during the month of January. This visit is especially important, as it will probably result in contracts with local managers for at least two new plays.

LANGTRY.—A short note from King Edward VII to Lily Langtry was recently sold at an auction of autographs for twenty-five dollars. It is written on Marlborough House paper, with the Prince of Wales' crest in the upper left hand corner, and is signed "A. E."

MORENA.—Berta Morena, the dramatic soprano of the Munich Prince Regent Theatre, who had been engaged by Conried for the present season, has had a severe nervous collapse and will not be able to come to America. She was to have alternated with Nordica in heavy Wagnerian roles.

FISKE.—Stephen Fiske says in *Sports of the Times*: "Time and space will not permit individual replies to the kind congratulations upon my birthday, on Nov. 22, and the fiftieth anniversary of my dramatic editorship. But all friends, here and abroad, are gratefully remembered to-day, and I drink their good health from Sir Henry Irving's gold loving cup, and may they live long and prosper."

PAGET.—Ffolliott Paget, who for many years played with Joseph Jefferson, has recently returned from England, where she was detained by the illness and death of her mother. As yet Miss Paget has not signed with any American company.

WARD.—Mrs. Humphry Ward will sail from Liverpool for New York to-morrow (Wednesday) to see the dramatized version of her novel, "The Marriage of William Ashe."

LE MOYNE.—Sarah Cowell Le Moigne, widow of W. J. Le Moigne, will devote her time henceforth to teaching dramatic art, giving readings from Browning, and appearing occasionally on the New York stage for special engagements.

THE CENTURY THEATRE CLUB.

The Century Theatre Club observed what they are pleased to term "social day" at the Hotel Astor last Friday afternoon. The President, Genie H. Rosenfeld, spoke briefly of the progress and aims of the society, and introduced Velma Swanson, who in a beautiful quality of voice and most pleasing delivery addressed the large audience on the Scandinavian theatre and its playwrights. As Miss Swanson is a native Dane who frequently returns to the home of her nativity she spoke authoritatively of Ibsen, Strindberg, and Björnson, reading selections from Strindberg's *Lucky Per's Journey*. Eugenie Wehrmann, the wonderfully gifted young pianist, rendered several solos with fine execution and sympathetic interpretation. Two vocal duets were charmingly sung by M. Charlotte Lund and Mrs. C. M. Learned. Robin Ellis recited "Miss Homer's Wedding," with a clever use of the Irish vernacular. A farce entitled *A Kiss in the Dark*, read by Grace Gaynor Clarke, caused roars of laughter. Sydney Rosenfeld made a happy short speech, explaining in a humorous vein the difference between farce, burlesque, comedy, musical comedy, etc. The Century Club will give three plays in Carnegie Lyceum on Dec. 7, one by Mrs. S. W. Holcombe and one by Mrs. Dore Lyon. Caruso, the barytone, will sing.

ANOTHER CHILD CASE.

Corse Payne, manager of Payne's Theatre, Brooklyn, was held in the Lee Avenue Police Court, Williamsburg, on Nov. 24 for trial in Special Sessions on the charge of endangering the life of a child by permitting the child to appear in *The Pledge of Honor*. Mrs. Annie Smith, mother of the child, was paroled for trial at Special Sessions. The proceedings were instituted by the Society for the Prevention of Cruelty to Children. The child was only carried across the stage twice during the performance.

THE USHER



The Brooklyn Citizen in an editorial on Sarah Bernhardt's return to this country "at the age of sixty years" to play a professional engagement, believes that this fact "furnishes a sad commentary upon the decline of the dramatic art," forgetting the fact, as to mere age, that the player is esteemed so long as years may be hidden or defied, while even the older among favorites of the stage never lack public love or veneration.

The writer of the article declares that the French stage has developed no one to take up the work in which Bernhardt has won fame; that the same fact is seen in England, where there is no one to follow in the footsteps of Irving; and that the theatre is no better off in this country, for Booth, Charlotte Cushman, and even Mary Anderson have no successors.

It is true that in the immediate view of the stage the world over with respect to the successors of the great, the average student of the theatre sees little or nothing to compensate the public for the loss by retirement or otherwise of famous and beloved players. Yet the stage goes on, and each generation finds somebody upon it worthy of the most enthusiastic attention.

As for the Citizen's contention that there have been no successors of Charlotte Cushman and Mary Anderson, it is defective in logic, for Mary Anderson came after Charlotte Cushman, and in tragic impersonation may be said to have been her successor, although these fine women were very different both in personality and in art.

One here need not worry about the French stage, which always furnishes admirable artists, although few of them come a-touring to America. While there is in sight no successor to Irving in England, there are to be found there most admirable actors, who in the fullness of time no doubt will reap great rewards in accordance with their artistic personalities.

In bewailing the giants gone before, it is too often forgotten that all great actors differ one from another in almost all things, and that it requires the perspective of time to place them in their respective places as parts of a great institution that is imperishable, although its people pass away.

By the same token, there are players in this country to-day—both women and men—that no doubt a few years from now will be hailed as among the elect of the stage. And thus time goes on, furnishing its figures for successive periods, although it is human nature to regret the departed with a greater show of appreciation than is vouchsafed to the living.

Observation has shown that good acting and good plays of the normal kind are appreciated everywhere. Shakespeare, for instance, well represented inspires as high appreciation in the cruder localities of the unconventional West as in the effete East, but the deeper of the modern plays apparently count for much less in the West than in the East.

An interesting, if not an amusing, proof of this is found in the appended criticism of Ibsen's *Ghosts*, in the *Morning Appeal*, of Carson City, Nevada:

Ibsen's Norwegian play of *Ghosts*, with one setting of scenery, no music and three knocks with a club on the floor to raise the curtain, was presented last evening. The play is certainly a moral hair raiser and the stuffing is knocked out of the Decalogue at every turn.

Mrs. Alving, the leading lady, who keeps her chin high in the air, has married a moral monstrosity in the shape of a spavined rake and hides it from the world. She wears a pleasant smile and gives society the glad hand and finally lets go all holds when her husband gets gay with the hired girl and gives an old tar three hundred plunks to marry her and stand the responsibility for the expected population.

Oswald, the mother's only boy, is sent to Paris to paint views for marines and takes kindly to the gay life of the capital, where the joy of living is the rage and families are reared in a section where a printer running a job office solely on marriage certificates would hit the poorhouse with a dull thud.

Regina, the result of Mr. Alving's attentions to the hired girl, also works in the family and falls in love with the painter boy on his return from Paris. They vote country life too slow and plan to go to Paris and start a family. The doting mother gives her consent, and Pastor Manders, who is throwing fits all through the play, has a spasm. The boy on being informed that the girl of his choice is his half sister throws another, his mamma having also thrown a few in the other act.

Engstrand, who runs a sort of sailors' and soldiers' canteen, sets fire to an orphanage, and the boy, who has inherited a sort of mayonnaise dressing brain from his awful dad, tears about the stage a spell, breaks some furniture and upsets the wine. He finally takes Rough on Rats and

dies a gibbering idiot, with his mother slithering over him and trying to figure out in her own mind that he was merely drunk and disorderly.

The players handled the sticky mess as well as could be expected, all being excellent actors. As a sermon on the law of heraldry the play is great, but after seeing it we are glad to announce that Haverly's Minstrels will relieve the Ihnen gloom next Monday night.

Of course there is less of actual criticism in the foregoing than of a relation of the story characteristic of the plainness of speech in Nevada, yet between the lines one may read just what the critic of the *Morning Appeal*, who is assumed to represent the thought of his locality with reference to the drama, thinks of the play as a dramatic work. His ideas would, of course, be conclusive were there not other points of view. But in a rough-and-ready way—a sort of Nevada manner—he is a wit, and wit is appreciated here as it is everywhere.

Further West there seems to be in some quarters a somewhat nebulous knowledge of authorities as to the modern drama. An announcement in the programme of a prominent theatre in Portland, sent to THE MIRROR, is to the effect that "a clever young actor, supported by his own excellent company," will appear in "Bernard Shaw's drama, *Ghosts*."

The members of the stock company at Proctor's Fifth Avenue Theatre have become much interested in the welfare of the Actors' Fund, and after much discussion concerning the best and most practical way of helping the Fund a plan was devised by Mrs. Mathilde Deshon that has met with the approval of everybody.

Mrs. Deshon, at her own expense, purchased a substantial iron letter box, which has been fastened to the call-board, and into this the members drop whatever contributions they are disposed to give each week. The key has been turned over to the Fund, and a collector will visit the box periodically and remove the accumulated money.

If this plan were followed in every theatre in the country a very substantial sum would be added to the Fund every month. "Many a little makes a muckle," and a few cents each week from every member of the profession would amount to a very gratifying total.

The generous example of E. S. Willard seems to have borne fruit. Mr. Willard's contribution to the Fund of the amount of his own profits and the salaries of the members of his company for one performance annually, with the full co-operation of those members, has led the officers of the Fund to take measures intended to induce other managers and actors to follow the example.

It may still be said, however, that if every member of the theatrical profession should become a member of the Fund, a course that would call for but two dollars a year from each, the question of the Fund's maintenance would be settled. There are comparatively few members of the profession that may not at some time find themselves in a position to ask Fund aid, and with the consciousness of having assisted in the support, this charity should in time of need be a consolation to those asking for its benefits; while, on the other hand, the necessity of going to the Fund for help with a consciousness of neglect of the duty that every actor owes to it should inspire something deeper than mere regret in those who think of the Fund only when they need its charity.

BEFORE AND AFTER.

Following Bertha Kalich in *Monna Vanna* at the Manhattan Theatre, Harrison Grey Fiske, by arrangement with Messrs. Ditrichstein, Dockstader and Hunter, will present for its first metropolitan production Leo Ditrichstein's new play, *Before and After*, a legitimate farce in three acts which in various cities since its premiere has been so successful as to augur for it a New York run. While Mr. Ditrichstein has put much original work into this farce he credits the noted French writers, Hennequin and Bilhaut, with its main ideas. *Before and After* will show one of the best comedy companies seen in New York in recent seasons, the cast including Fritz Williams, Thomas A. Wise, Leo Ditrichstein, George C. Boniface, John Daly Murphy, Katherine Florence, George Lawrence, Kenyon Bishop, Jean Newcombe, and Mabel Findlay.

THE CANADIAN TARIFF QUESTION.

John E. Turton, manager of the Grand Opera House, London, Canada, went before the Tariff Commission last week to file a protest on behalf of the Canadian Theatrical Association regarding the present customs arrangements. Mr. Turton presented a resolution concerning the duty on scenery, costumes, lithographs, &c., used by theatrical companies, which he declared is keeping many excellent attractions out of Canada. The resolution asked that the duties complained of be abolished, and was signed by all the theatrical managers of Canada. Mr. Turton claimed that the duty was nominally paid by the owner of the visiting company, but that in the end the Canadian theatre manager pays it, through the higher percentage demanded by all companies visiting Canada. The members of the commission promised to consider the matter.

ALLEGED PIRACIES.

The secretary of the American Dramatists' Club has received a letter from Chicago to the effect that the Cook Majestic Stock company is pirating the following plays: *The Parish Priest*, under the name of *The Way of the World*; *The Lost Paradise*, under the title of *Capital and Labor*; *The Suwannee River*, under the title of *Rosamoe*; *The Golden Giant Mine*, under the title of *Mine 49*: *Was She to Blame?* under its proper title, and *A Daughter of the South*, under the title of *A Southern Spy*. Last week the company played Kalamazoo and is said to be booked this week at Jackson, Mich.

SUIT AGAINST THE CLANSMAN.

Marion Draughn has brought suit against the management of The Clansman for \$12,000, representing eighty weeks' salary at \$150 a week. She claims she was discharged from the company without cause. The defendants at a hearing held last Tuesday testified that Miss Draughn had proved at rehearsals unfit for the part she was to have in The Clansman, and that she had been released before the play was produced. Justice Seamon, of the Municipal Court, reserved decision.

Ernest Lamson, Dave, Heir to the Hoorah, a

ACTORS' CHURCH ALLIANCE NEWS.

National and Local Headquarters, Manhattan Theatre Building, Broadway, New York City.

The next regular meeting of the Brooklyn Chapter will be held Tuesday evening, Nov. 28, at Hotel Imperial, Red Hook Lane and Fulton Street. After the business session a social will be given from 8 to 9 p. m., after which there will be a eucharist with prizes for both players and non-players. Tickets for members of the Chapter and all others interested can be had for thirty-five cents from the committee in charge and also at the hotel.

The November reception of the New York Chapter was held last Thursday afternoon, in the Parish House of the Church of the Holy Communion. Charles T. Catlin, president of the Chapter, opened the reception by introducing the Rev. Dr. Henry Mottet, rector of the parish.

Dr. Mottet in a short address very gladly welcomed the members and friends of the Alliance who were present. The following programme, under the direction of Irene Ackerman, chairman of the Entertainment Committee, was then enjoyed by all: Piano solo by Mrs. Dixon, recitations by John H. Costello, songs by Miss Piqua, recitations by little Thelma Phelan, Louisa Dickson, May Kintzing, Norbert Lusk, and Mrs. Harry Leighton. The closing address, on the work of the Alliance, was made by Mrs. Newton Bennington. The Reception Committee, of which Edith W. Hubbard is chairman, then served light refreshments.

Owing to Thanksgiving Day there will be no tea served at the headquarters in the Manhattan Theatre Building on Thursday, Nov. 30. On Thursday, Dec. 7, Almee Abbott will be hostess of the tea pouring, to which all members and their friends are cordially invited.

The regular monthly meeting of the Board of Directors of the New York Chapter will be held at headquarters, Wednesday, Nov. 29, at 4 p. m. On Friday, Dec. 1, at 4 p. m., the National Council will meet at headquarters. It is earnestly desired that all members of these two bodies endeavor to be present.

SCHOMER, THE "HEBREW DUMAS."

Nahmn Meyer Schalkewitz, called the "Hebrew Dumas," better known by the pseudonym of Schomer, died on Nov. 24 in Beth Israel Hospital after suffering for more than six months from cancer of the stomach. He was the most famous of Yiddish writers and in a sense the founder of Yiddish literature. During his lifetime he wrote fully three hundred novels and at least thirty of his plays have been produced in Russia and America. Although a literary student of classical Hebrew, Schomer preferred to write in the popular vernacular because he felt that his misuse of virtue and moderation belonged particularly to the Jewish masses. He is survived by his wife and four children. His only son, Abraham, is a lawyer; two of his daughters are musicians and one of them is a painter. Though the most popular of all Yiddish writers, Schomer has left very little property, owing to his great generosity and his financial negligence.

Schalkewitz was born in Nesvizh, in the Province of Minsk, Russia, on Dec. 18, 1849. His first short stories, written when he was only a boy, were printed in a Russian Hebrew paper, no longer in existence. While living in Bucharest, after having made a futile effort to give up writing and enter business, he came under the influence of the Jewish theatre. He then resolved to become a dramatist, settled in Odessa and began work. There, in 1883, he composed *Der Rewizor*, an adaptation of Gogol's *Revisor*, which was produced with immediate success. It was in Biblical Hebrew and was considered a literary achievement. But Schomer wanted to reach the masses of the common people, and when the Russian Government closed the Jewish Theatre he emigrated to America, reaching New York in 1888. He edited two Yiddish weeklies, *Friend of the People* and the *Jewish Puck*. At times he had serial stories running in all of the half dozen Yiddish journals and the demand for his plays exceeded any possible output. Much of his work was printed in the *Jewish Morning Journal* and the *Jewish Daily News*. One of his plays, *The Jewish Emigrants*, made \$30,000 for its owners, more money than has ever been made by any other Yiddish production, yet he sold the drama outright to the managers for only \$500. Next to *The Jewish Emigrants* his two best known dramas were *Haman the Second*, an historical comedy, and *The Golden Country*, a satire on Jewish professional life in New York. Many of the plays were produced by Jacob Adler. Sigmond Mogulesko and Bertha Kalich. Among Madame Kalich's most noted successes were the roles in *Haman the Second* and *Rebecca*.

Schomer's funeral was the largest Hebrew funeral ever witnessed in New York City. Outside of the late author's home fifty members of the Jewish Actors' Chorus Union chanted the "Schreibes Assam" and followed the bier to the building of the Education Alliance, where the coffin was borne upon the shoulders of actors down the centre aisle to the stage, on which an altar had been erected. One hundred thousand people lined the sidewalks. The Rev. Adolph N. Radin, of the People's Synagogue, delivered the funeral oration amid outbursts of grief from his hearers. Dr. David Blaustein, Jacob Sapherstein and other prominent Hebrews delivered addresses. The pall-bearers who attended the bier on the funeral march were Jacob Adler, of the Grand Theatre; Jacob Sapherstein, editor of the *Jewish Morning Journal*; Peter Wernick, also of the *Journal*; John Piggy, editor of the *Jewish Daily News*, and Zillie Owtch of the same paper. In the procession were three hundred members, prominent Yiddish actors and literary men. The cortège halted at three different synagogues, where special music was rendered. The burial was at Union Field Cemetery.

NEW THEATRE FOR RACINE.

George H. Johnston, of St. Louis, makes the proposition to the citizens of Racine, Wis., to build them a new opera house worth \$60,000 without soliciting any local or outside capital. The house is to be up to date and modern in every respect and with a seating capacity of 1200. The conditions of building the house by Mr. Johnston are that the public pay him for the opening night's attraction \$12,000 on a uniform price of \$10 a seat for the capacity. Plans of the house will soon be submitted, when committees will be appointed to ascertain the prospect of raising the \$12,000 for the opening night and thereby secure a modern playhouse.

SAD TO THE MIRROR.

C. E. CALLAHAN: "I notice in the current *Monitor* a play, *My Maryland*, has been copyrighted by Richard Lane. Mr. Lane is probably not aware that he is fifteen years too late, as it is more than that time since I wrote the comedy drama of that name. It was shortly after produced at the Hotel in the South, principally to advertise the fact that such plays had been written. It is now being revised for production by a woman star, and of course the name has been re-empted, and is not open."

EDWARD TAYLOR: "Under the heading, 'Matters of Fact,' *The Mirror* of last week said that the departure of Raymond Gilbert took away the last member of the original cast of *Gordons and Bennetts* in the South. I am principally to advertise the fact that such plays had been written. It is now being revised for production by a woman star, and of course the name has been re-empted, and is not open."

GRONON CONWELL: "A person playing Ole Olson through North Dakota is a pirate, and has no right to the play. Ben Hendricks is the only one who has the right to play Ole Olson, which belongs to the widow of the author, and we pay royalty to her lawyer."

T. H. WINNETT: "Benjamin F. Mack has pirated *The Moonshiners* under the title of *We* 'Us' of Tennessee and Possum Ridge, after having been warned by me. I am the sole agent for that play."

AUNT LOUISA ELDRIDGE: "Members of the profession should be wary against man named Ferrin, who is sending letters to many actors, signed Mrs. Ferrin, and sometimes signed Fisher. The

TO FREE THE THEATRE.

Providence, Grand Rapids and Other Cities—Opinions and Comment.

The Imperial Theatre in Providence secured and plans ready for the erection of new theatres in Grand Rapids, Bay City, and Saginaw, Mich., are the important announcements of the Independents this week.

It was announced two weeks ago that the owner of the Imperial in Providence had cancelled the lease held by Spitz and Nathanson. The house was given up on Nov. 11, but the stock company, headed by William Courtleigh, was permitted to remain until definite arrangements could be made. It is now the plan of the Shuberts to continue the theatre as a stock house for the present, but to use it when possible for Independent productions.

The erection of independent theatres in Grand Rapids and Bay City will begin at once, and it is planned to start the new house in Saginaw in March. Plans are on foot for independent theatres in nine other Michigan cities.

Frankfort, Ky., has also come into the fold. After Dec. 1 the Frankfort Opera House will cease to book with Klaw and Erlanger and will be furnished attractions by the Shubert agency.

J. H. Gray, of Norwich, Conn., who has been investigating the feelings of managers in other Connecticut towns toward the Syndicate, and with a view of devising some co-operative plan for lowering the assessment these managers pay to the Syndicate for bookings, has met with considerable encouragement. Managers who are also lessees of the theatres they manage he found most ready to consider a plan of independence. He feels confident of securing the withdrawal of several important theatres from the Trust control.

An independent theatre for Fargo, S. D., is being discussed as a connecting link between Milwaukee and the Pacific Coast.

The Sandusky, O., *Daily Register*, in an editorial printed on its dramatic page, says:

"Slowly but surely the Belasco-Shubert-Flake combination, which made its appearance but a comparatively short time ago, is overtaking the Theatrical Trust which has played havoc with the business since its infancy. The Independents are working tirelessly to crush the Trust, and when they do they will have gained one of the biggest victories known to the theatrical world. Day by day the Independents are gaining a stronger foothold in every nook and corner of the country. It must be admitted that the Trust is mighty powerful, but the Independents are equally as powerful, and what's more they have the liberal support of the generous public. That the Trust has played havoc with the business is an acknowledged fact and may the day be near at hand when it passes out of existence."

"Those back of the Independent movement see more than the almighty dollar. This cannot be said of those identified with the Trust. Virtually there are two Trusts. One controls the higher priced playhouses, while the other has a death-like grip on the second grade theatres. Little does the average theatregoer realize what leeches both of them are. Since their existence many a theatrical manager who refused to 'kneel at the throne' has been crushed to death. To please the theatregoers is a secondary consideration with them. All they aim to do is to gather in the percentage from the productions which play the theatres they control."

"The American press would be acting wisely if it joined hands with the Independents and made known the condition of affairs in theatrical circles."

In Milwaukee The Land of Nod, which played at a dollar schedule in Chicago, was offered at \$1.50, with a \$1 matinee concession. The Milwaukee *Journal* says editorially:

"Is there any rational explanation of the practice of the Theatrical Syndicate of charging more for admission to plays in Milwaukee than for admission to the same plays in Chicago? If so, the people of Milwaukee would like to know what it is. Why should Milwaukee theatregoers be charged \$1 to see a matinee performance when Chicago people pay only 50 cents to see the same play by the same company? Why should theatre prices be on the \$1.50 basis here and on the \$1 basis in Chicago? What explanation is there except this: That the Trust discriminates in this way against Milwaukee simply because it thinks it can. Who is to stop it? It is bad enough to have so many cheap, worthless plays forced upon us; it is adding insult to injury to be charged extortionate prices for them."

"Milwaukee is said to be a poor show town. Is it any wonder? The people of the city would prove themselves lacking in good sense if Milwaukee, under present conditions, were not a poor show town.

"But it is up to the people. Their desire for good plays cannot be questioned. Milwaukee would not be considered a poor show town if the right kind of performances were offered by the theatre managers. The people can have good plays if they insist upon them, and at reasonable prices, too. Stop submitting to the hold-up practices of the Trust and it will soon come to an end."

Down in New Orleans, the *Harlequin</*

TELEGRAPHIC NEWS

CHICAGO.

Bernhardt's Remarkable Week—Ernest Hogan in Rufus Rastus—Way Down East.

(Special to *The Mirror*.)

CHICAGO, Nov. 27.

Sarah Bernhardt was memorably successful at the Grand Opera House last week and so nearly perfect in her art was she in several instances the reviewers placed her beyond criticism. Mr. Hubbard, of the *Journal*, said her Sophie was immensely superior to any other Sophie seen here, and declared it the true Sophie of Daniel. Mastery, revelation of temperament, depth and breadth of mind and fidelity to the high purpose of fine art were evident in all her other performances. There was some adverse criticism, but it was about her as a dramatist, after she offered her own version of Adrienne Lecouvreur. The play was regarded as weak. As an actress she seemed greater than ever, and doubtless is. Her reputation in Chicago certainly is. People who could not understand French were eager to see every one of Bernhardt's performances, for even in the pantomime which they saw she was great. Her matchless Camille Tuesday night was followed by an immediate announcement that it would be repeated at an extra matinee Friday, and the ink on the tickets for this extra performance was not dry before they were all sold. The Grand lobby was crowded all week with ticket buyers, and they paid into the box office for the ten performances, matinees every day after Tuesday, a total of about \$40,000. Seats sold at the agencies for \$4.50 or more. The scale was \$3 to \$1.50 for the gallery and \$25 for boxes.

The advance work for Bernhardt's engagement was brilliant, beginning well and developing a clever crescendo, culminating with her arrival on the fast special from New York. W. F. Connor, Charles Strine, E. J. Sullivan and Toxin Worm are in the lime light of this publicity performance, Mr. Worm arriving last, but not least. The management points to the fact that the Bernhardt engagement continues for thirty-nine weeks in this country, with not a single week in a syndicate house.

The Prince of India, dramatized from General Wallace's book, will be elaborately produced at the Colonial early next year. George Wood says 400 supernumeraries are now being rehearsed in New York for the production and that it will be on a scale of magnificence wholly in keeping with the "theatre beautiful."

Many Chicago admirers of Anne Sutherland are interested in the report that she is to have a stock company of her own here next Spring or Summer.

Howard Laing, ably assisted by the Chicago, Milwaukee and St. Paul road, will transfer Babes in the Woods from here to Milwaukee Dec. 4 in a special train.

Stanley Wood and Gabriel Pollock's Ivan the Terrible, which ran two weeks to immense business when it was produced at the Bush Temple two years ago, will be played there again beginning Dec. 4. Thus gracefully does Manageress Elizabeth Shober patronize home talent.

Hundreds of friends of Maclyn Arbuckle here wish him big success with the County Chairman, which he has leased from Mr. Savage. He will be substantially appreciated when he returns here in The Chairman.

When We Were Twenty-one will be played by the People's Stock the week of Dec. 4.

John Slavin, Blanche Ring, Eleanor Robson, Fritz Scheff, Fay Templeton and Dustin Farnum are announced to appear at a benefit at the Auditorium, Dec. 12, for the persecuted Jews of Russia.

Toxin Worm says the way to pronounce King Haakon's name is Haykon. If King Haykon wants a man to promote the new kingdom of Norway that gentleman is now in Chicago. Mr. Worm, recently in Denmark, went to the bleak scene of Hamlet, presumably to see the ghost walk.

Frederick Clarence Rivers, late stage-manager of The Yankee Regent, is now with Will J. Block as general stage director. Mr. Rivers says he is preparing Mary Jones' Domestic for vaudeville.

Recent engagements through Milo Bennett's Dramatic Exchange include Elaine Hart and Margaret Hatch, with Across the Pacific; Harry Plympton, with Holy City; Florence Hamilton, with Diemer Stock; Alice Hawley, with Royal Slave; Eleanor Hicks, Vall di Vernon, and Joseph Vall, with Edwards Davis' Vanderville company; Harry Rogers and Alice Bolton, with Rowland and Clifford's Dora Thorne; Ernest Robinson, with Woodward Stock, Omaha; Edith Thomas, with Du Barry; Gertrude Steele, with A Thoroughbred Tramp; Kitty O'Brien, with Funny Mr. Dooley; Mr. and Mrs. Bartley Rice and D. Merrifield, with The Moonshiner's Daughter; C. H. Martin, with The Vinegar Boy; Mr. and Mrs. Hoffman, Irene Palmer, Edith Pifer, with The Telephone Girl; Alice Lovelace, with Avenue Stock; Francis Loeb and Fern Meirose, with Kolb and Dill; Florence Colby, Gordon and Gilbert, and Ruth Davis, with Hans and Nix company; Edna Farrell, with Why Women Sin; George Hasbrook with Delta Pringle; H. G. Forrest, with Forepaugh Stock, Cincinnati; Edna Ward, with The Punkin Husker; Corwin Luckmoor, Fred Vizard, Harry Levin and others for The Kerry Fair.

Hal Reid's Gypsy Girl, with Dolly Kemper, is at the Bijou this week, and Miss Kemper is giving receptions to the ladies and children at matinees. She is throwing natural flowers at the audience during the chorus of a song.

John Ford, who used to make people sit up and take notice when he danced at the La Salle, and Mayne Gehre, also a favorite there, are sure to have a big week at the Great Northern this week in Walter Coleman Parker's Lovers and Lunatics, produced here at the La Salle. The effect of the effects East is shown in Mr. Parker's name. When he was here it was W. C. Parker.

Ernest Hogan made Rufus Rastus a big success at the Great Northern last week, though the comedy has some virtue of its own. Mr. Hogan, showing unmistakable evidence of being a born comedian, gave a thoroughly excellent performance of the Ethiopian nondescript, and his regard for a true and natural basis of comedy exaggerations promises further success. The colored entertainer's tendency to overact and indulge in foolish exaggeration is well restrained throughout Rufus Rastus, the music is good, the singing praiseworthy. J. Edward Green, who staged the production, has done unusually creditable work.

Joseph Grismer's edition of Kidder's Sky Farm, under the direction of S. T. King, at the Academy last week, was remarkably well played and carefully and completely staged. The Academy is benefited by such good production of one of the best rural dramas. Helen Douglas' tomboy was the hit, but the rest of the cast was praiseworthy. It included John Moore as Benjamin Brooks, William Sheldon as Nixon, Harry K. Fowler as Sleepy Jackson, C. R. Middleton as Kirk, Roland Gordon as Warren Breese, John C. Brownell as Tuttle, Edith von Luke as Marigold, Grace Campbell as Jonquil, and Minnie Sharp as the Postmistress. The week's business was large.

"Way Down East," William A. Brady's special production, is drawing remarkable houses at McVicker's, considering the many visits it has made.

Kellar comes to McVicker's Dec. 10.

P. R. E. Woodward, chief of the Beach Amusement Company's publicity bureau, announces the appointment of H. E. Rice, of St. Louis, as manager of the park, with supervision of construction.

Frank McKee, A. W. Dingwall, William Harris, of Rich and Harris; John J. McNally, William Hepner, and William Anderson ran up from French Lick recently and inspected the Colonial. Charles E. Blaney's and Howard Hall's Millionaire Detective, with Mr. Hall as star, has made a fine record, both as a play and as a house-filler,

at the Academy in Columbus. Mr. Hall plays his dual role with skill and thoroughness and his company gives excellent support. The Millions Detective is easily one of the best of its kind.

The November issue of E. G. Stinson's artistic little magazine is one of his best. It gives pleasing glimpses of Louisville and "appreciations" of Colonel Halldemann, editor of the Times; Harry H. Bell, the critic of the Times; Eddie DeTourney, Paul Barth, the "next Major" Major Filmoro Tyson, and others.

Alice Nielsen in Don Pasquale attracted fair houses at the Studebaker at two matines last week. Reviewers granted her considerable merit in the higher operatic field.

One of the old standbys, a home and heart interest drama of English birth, was produced in a nearby city recently, and I hear that there was a good deal more said about the production after it was made than before. It went no farther.

Adelaide Klein's Camille at the Bush Temple last week was a fine, appealing, natural achievement that was quickly and fully appreciated by the legion of Temple patrons. They filled the theatre to overflowing all week and sat as if spellbound through such scenes as that between Camille and Armand's father, third act. The grip of this scene was partly due to the strength, sincerity and vocal excellence of Edward McGillivray's Duval, but mainly to Miss Klein's remarkable mastery of the resources of acting in simulating grief. The part of Armand, never more than tributary to Camille, was carefully played by George Allison, and Kate Blank made a comedy success of Madame Prudence. Howard Hickman as Du Varville showed a personality that should please, but interfered with by lack of pause and deliberateness in acting. He is frequently too hasty.

Laura Sawyer, formerly leading woman of the Avenue Stock, has joined the When Women Love company to play the lead.

A. C. Bird, former manager of the Garrick, and now a general representative of the Shuberts, was in town en route East last week.

Olive Galli is the prima donna of The Umpire, which will be produced at the La Salle next Saturday, following The Regent, with an intermission Friday, when the theatre will be closed. Cecil Lean will be the leading comedian, and Florence Holbrook, Mart. Lorenz, Tom Cameron, James Saunders, J. J. Fogarty, Margaret McDonald will be in the company.

Manager Gerson, of the Garrick, now says The Girl from Mexico will not follow Babes in the Woods, but Happyland will—some time.

The list of announced contributors to the Examiner's Christmas tree fund benefit programme are, Otis Skinner, Fay Templeton, Lillian Blauvelt, Blanche Ring, Mabel Barrison, Victor Moore and Emma Littlefield, Cecil Lean, La Petite Adelaide, Pony Ballet, Margaret Macdonald, Cheridah Simpson, Harry Corson Clarke, "Way Down East Quartette.

Murray and Mack come to the Columbus next week, and Phil Hunt's Hearts of Gold follows, with Maurice Freeman, who showed marked ability while leading man at the Thirty-first Street under Charles P. Elliott's management.

The Virginian follows Otis Skinner at the Grand, and Fritz Scheff comes to the Illinois Dec. 4 in Mile. Modiste.

Crane was cordially received here but not his play.

It was announced last Saturday that success has crowned the movement for a national theatre here. This has been assured by the agreement, just closed, by which the Musical and Dramatic Direction Company, established by Arthur Bisell, Preston Gibson, Melville E. Stone, Jr., and others, has leased for 1906-7 the new "model" theatre to be erected next Summer at 247 Michigan Avenue by the Chicago Musical College. The building will be six stories high, of dressed white marble and green bronze, and will cost \$500,000.

The bills this week: Grand Opera House, Otis Skinner in De Grammont; Garrick, Babes in the Woods; Studebaker, Lillian Blauvelt in Rose of the Alhambra; Illinois, Sam Bernard in The Rolling Girl; Chicago Opera House, His Honor the Mayor; Colonial, Forty-five Minutes from Broadway; McVicker's, Way Down East; Great Northern, Lovers and Lunatics; Auditorium, Humpty Dumpty; La Salle, Yankee Regent; Bush Temple, A Midnight Bell; Columbus, Mason and Mason in Fritz and Suzy; People's, The Secret Dispatch; Marlowe, in Missouri, Alhambra, A Race for Life; Criterion, Howard Hall in The Millionaire Detective; Academy, Happy Hooligan; Bijou, The Gypsy Girl. Otis Colston.

BOSTON.

The Southern-Marlboro Season—Cloverdale Produced—Wolfville Closing—Notes.

(Special to *The Mirror*.)

BOSTON, Nov. 27.

There are a number of interesting changes of bill to-night, but the one which drew society people in the largest numbers was at the Hollis, where E. H. Sothern and Julia Marlowe began their road tour following their New York engagement. It was a wise move to select the Taming of the Shrew as the opening play of the repertoire, for it served to give each star a character new to Boston and the novelty was appreciated. All the details of the presentation were the same as in New York. The comedy will hold the stage only this week, with Twelfth Night as the second play and Romeo and Juliet and The Merchant of Venice to finish the engagement.

Mrs. Leffingwell's Boots is the new comedy at the Park this week and the engagement opened very auspiciously this evening. The cast has been changed quite a little since its presentation in New York last year, but the organization was well liked to-night, and individual hits were made by Frank Burbeck, Conway Tearle, Dorothy Harron, Grace Heyer and Jane Laurel. Guy Standing will resume his original character in the play next week.

There have been surprisingly few changes in the cast of The Wizard of Oz since the extravaganza was first seen here several seasons ago, and all the original favorites were enthusiastically received this evening when their engagement opened at the Boston. With Montgomery and Stone still at the head the fun making is looked after in capital fashion and the spectacular effects are notable in every respect.

The Prisoner of Zenda is the change of bill for the week at the Castle Square with John Craig and Lillian Kemble in the two leading characters, and Charles Mackay, John Waldron, Cameron Clemons, Mary Young and other favorites of the stock company in the cast, so that the production is even more effective than any that this play has ever had at this house in the past.

Blue Jeans at the Empire this week gives Mary Hall a chance to show her cleverness to the greatest extent that she has had in a long time. It would be hard to find a Boston favorite who could go to the extremes that she has gone this season, and now June has introduced her in the soubrette rough diamond, making an enormous personal hit. It was a pleasure again to see Rose Morison, the wife of the popular manager, upon the stage. She has not played here since she was at the Castle Square.

Nat C. Goodwin's presentation of Wolfville at the Colonial has gone to show that Boston sometimes likes plays that are not enjoyed in other cities. It is hardly a melodrama, but Mr. Goodwin makes the most of it, and his Cherokee Hall has many exceedingly strong moments.

His Last Dollar is an interesting play, and the large audience at the Alvin to-night keenly enjoyed it. David Higgins is the author and star. In New York Town follows next week.

The Bijou's two large audiences to-day seemed to like When the World Sleeps, which is new to this city. Next week the Four Mortons in Breaking Into Society.

Fantana is one of the brightest musical comedies seen here this season, and the Belasco is assured of a large week's business. Mrs. Temple's Telegram follows.

The Empire has a play new to this city, The House of Mystery, which abounds in exciting and thrilling action. Shadows of a Great City follows the play's season.

The Ham Tree at the Nixon is likely to do a large business during the week. Henry W. Savery's English Grand Opera company comes next week in the following repertoire: The Valkyrie, Aida, Rigoletto, Faust, Lohengrin, and Tannhäuser—six nights and two matinees.

Burton Holmes gives his travolgas of The Tyrolean Alps to-morrow night at Carnegie Music Hall.

The two burlesque houses, the Gaiety and the Academy, both began the week with their usual large business. The former named house offers

comical this season. The engagement opened auspiciously to-night with a large audience.

Maclyn Arbuckle and The County Chairman have only the present week left of their engagement at the French, and then they will give way to the coming of Mrs. Price, who will be seen in Leah Klenck. It has been two months since she has been seen here, and no play has been heard of so much as her new triumph, for which a tremendous engagement is anticipated.

A complete change of nature of play is made at the Bowdoin Square this week, and from the French historic scenes of Du Barry the stock company moves to the thrilling episodes of A Texas Ranger. The players of this organization are often called to show great versatility, but this has been about the most abrupt change that they have made.

Seima Herman is the star of the week at the Grand Opera House, appearing in The Queen of the Convicts, a play entirely new to Boston. This is another Theodore Kremer melodrama, and in the episodes built around the career of Queen Draga Miss Herman repeats the personal success which she has made here in other melodramatic works in the past.

Bon Grot's players will not reach Boston until next week, opening their season at Jordan Hall with Henry V given & Elizabeth period.

Helen McGregor's death was a great shock to her Boston friends, for she had been one of the greatest favorites of the cast of As Ye Sow at the Majestic.

Katherine Grey, who has been leading woman with Wolfville, will go at once to Arnold Daly's company, taking the same position with You Never Can Tell.

There was great football enthusiasm at the theatres on the night after the football game between Harvard and Yale. There had not been a seat left in town for a week before the game, and the crowds were especially big. The Boston and the Hollis had the most, the Harvard and Yale players occupying boxes at these respective houses. It was especially a case of rough house at the Boston and there were so many disturbances that Babes in Toyland was hustled through so that the final curtain fell at 9.40, more than an hour ahead of time. Miss Glaser displayed electric lights and ribbons in honor of each college.

Hattie Moore, formerly a comic opera singer, is seriously ill at the home of her parents in Medford. Her recovery is not expected.

Guy Standing of Nat C. Goodwin's company, went out to Lincoln to be the guest of A. Henry Higgins one day last week, and while the two were having a cross country run Mr. Standing's spirited horse threw him. He dislocated his shoulder and as a result lost one performance at the Colonial.

Arnold Daly was invited to speak at Dennison House, one of the college settlements, last week. It will be interesting to see Mr. Daly's account of the occasion if he ever writes his autobiography.

John Drew in De Lancey is in his second and final week at the Broad Street Theatre, playing to his usual excellent business. Spangles follows on Dec. 4 and will then receive its first production on any stage. It is from the pen of Charles Frederick Nirdlinger and is presented under the management of Charles W. Allen. The comedy, with musical intermissions, is a satire on the free library philanthropies of Andrew Carnegie. The following company is now rehearsing: Van Dusenaeir Wheeler, Harry Harwood, Charles Wyngate, George W. Leslie, Myron Caiffe, William Elliott, George O'Reilly, Florence Randolph, Eva Dennison, Marion Lorne, Francis McGinn, and J. H. Lewis. If Spangles proves a success it remains here for three weeks.

Dustin Farnum as the hero in The Virginian is in his second and last week at the Walnut Street Theatre, playing to fair patronage. Thomas Jefferson as Rip Van Winkle follows week of Dec. 4. Coming Through the Rye on Dec. 11 and Chancy Olcott for Christmas and New Year's week.

This week Al. Leach and the Three Rosedubs are repeating their success of last season, Girls Will Be Girls, at the Grand Opera House. Eddie Fay plays a return date for the week of Dec. 4 in The Belle of Avenue A.

This is the third and final week of The Old Honestand, with William Laurence as Joshua Whitcomb, at the Park Theatre. Bickel, Watson and Wrotho in Tom, Dick and Harry follow for the week of Dec. 4, originally held by Home Folks.

The Sign of the Cross, with F. W. Smith as Marcus and an excellent supporting company, opens to-night at the Girard Avenue Theatre. Child Slaves of New York comes on Dec. 4 and Eugenia Blair in Oliver Twist arrives on Dec. 11.

Confessions of a Wife holds the boards at the National Theatre. When the World Sleeps comes on Dec. 4 and Lillian Mortimer in No Mother to Guide her on Dec. 11.

Thomas E. Shee in repertoire is this week at the People's Theatre. Young Buffalo, King of the Wild West, follows on Dec. 4 and For His Brother's Crime on Dec. 11.

At Hart's Kensington Theatre Her First False Step is the offering for this week, rendered by a fair company and a rural quartette that pleases the patrons. Too Proud to Beg opens on Dec. 4.

P. A. Anderson appears this week in The Curse of Drink at Blaney's Arch Street Theatre. The Nipper and Nine follows on Dec. 4.

Forepaugh's Theatre Stock company is presenting a notable rendition of Uncle Tom's Cabin. The cast, which is worthy of record, includes George Barbier, John Ince, Alfie Warner, Arthur Maitland, Elizabeth Goodall, Edwin Middlefield, Flora Arnold, Eleanor Cains, and Francis Herblin. When We Were Twenty-one will be produced on Dec. 4.

Darcy and Speck's Stock company at the Standard Theatre presents Only a Shop Girl. Why He Divorced Her is the bill for Dec. 4.

Dumont's Minstrels at the Eleventh Street Opera House have several novelties for Thanksgiving week. Vic Richards as Curley Blew in Smalley-Raffles; or, The Gentleman Burglar, is a big hit, as is also the new skit entitled The Modern School for Husband.

The Philadelphia Orchestra, under Frits Scheel, is to give a matinee on Dec. 1 and an evening performance Dec. 2, with Hugo Heermann, violinist, as the soloist. Madame Emma Rumba and her concert company give a matinee on Dec. 2. The opening performance of the Metropolitan Opera company for the season of twelve nights and two matinees takes place on Dec. 5, with La Favorita. The only appearance this season of Kubelik, the violinist, is advertised for the afternoon of Dec. 9.</p

ST. LOUIS.

Mrs. Fiske's Success at the Garrick—Robert Emmett—The Genius and the Model.

(*Special to The Mirror.*)

St. Louis, Nov. 27.

One important fact stood out large all over the St. Louis theatrical situation last week. Every body heartily accorded Mrs. Fiske the place of America's leading actress. The Garrick never before held such a succession of thoroughly representative audiences, that of Monday night being the choicest pick of the "blue book." Other gatherings were not far behind in point of social distinction, and altogether the week will be recorded in the history of local theatricals as the most remarkable in years. The ethical value of Mrs. Fiske's visit consists in the public accord with her long, courageous, independent course that has at last given her a worthy abiding place in St. Louis, a circumstance in which all men and women of good will take pardonable pride.

Dr. Cunningham, of this city, and his patriotic play, Robert Emmett, had the Olympic stage last night. He himself creditably played the title-part. Two pretty young ladies from Ireland appeared in the cast and their brogue neatly set off the dialogue. The large company found favor with a large house.

Ethel Barrymore started in Monday evening at the Olympic in *Sunday*, her part having the name of the new play. *Sunday* is a Western girl, who after the manner of the milder melodrama, finds herself suddenly transplanted to England, the transition being from mine's cabin to castellated and baronial halls. This we are told, is by no means uncommon in real life, and Miss Barrymore's naivete helps her greatly in the working out of the story. Her company is of average ability.

Sunday at the Olympic last night was novelty number one of the current week. Novelty number two is the Kirke La Shelle production of *The Heir to the Hoorah* at the Century. This is another Western affair sent to cull out a holy eve for us of the Wooly West. Perhaps we are not good judges of such things, being too near the actual point of contact. However, we will deal gently with our fellow craftsman, Paul Armstrong, and say that his mining story, reminding of Bret Harte's Luck of Roaring Camp, is not half bad. Guy Bates Post, of last year's *The Virginian*, is featured and deserved it.

Novelty No. 3 is at the Garrick, where it began to-night under the title of *The Genius and the Model*. The two De Miles assume all responsibility, but run little risk, because *The Genius and the Model* has sensibly serious and funny amusing moments, all of which are well wrought out by Henry Woodruff, who deserves his frequent centre of the stage, and Edna Goodrich, who has the undoubted making of a pleasing comedienne. Coming so soon after Leah Kleischna, *The Genius and the Model* is likely to test the drawing powers of the Garrick in that the new offering appeals to an entirely different clientele.

At the Odeon Wednesday night the German stock company appeared in Max Heibe's new play, *Der Strom* (*The Stream*). The author typifies the destructive river, the Weichsel in this play. Three brothers live in enmity, and when they break all bounds a very tragic ending ensues. Das Opernspiel (*The Scare-goat*), a very fine farce, was the offering last night. This continues to be the best season ever enjoyed by the Heinemann-Weib Stock company in St. Louis.

Texas last year's big success at the Grand, is again this year's offering at the old Market Street house. A. H. Henderson and Mabel Dixey are well cast, and the better part of the patronage takes kindly to Texas because it is a Western play without gunpowder, explosions or other unseemly noises.

At the Imperial last year's Havlin success, Across the Pacific, a military play, is on view. Manager Russell has no reason to regret the switch, for two immense audiences greeted the play yesterday, and such patronage always argues well for the rest of the week. Across the Pacific is certainly an eye-filler, the scenery being unusually heavy and ornate.

Manager Garen modifies all this wild Western menu at the other houses by offering at Havlin's The Street Singer, a musical play. Jessie Mae Hall this year has the blonde Florence Bindley's part. Miss Hall must be rated both as a singer and an actress, a combination and a form indeed to give the world assurance of much talent. The Havlin walls did their usual bulging act twice on Sunday.

Extra Thanksgiving matinees are the rule at all the houses, the first to announce the fact being the Garrick. The others sat up and noticed things late.

To-morrow night at the Odeon Arthur Liebner makes his bow as musical director of the Apollo Club in succession to Alfred G. Robyn and Charles Galloway. The occasion is further noteworthy by the appearance of Alice Nielsen as soloist. Hans Knobold, cellist, is likewise on the programme. The club will warble more or less conventional lays *clad de rigueur* and singing *les recherches*. Emma Eames sang at the Odeon Tuesday. It has grown steadily colder since in the Southwest. Her attempt to sing "Away Down South in Dixie" caused a thin coat of ice to form on the river.

Jacob Oppenheimer and the good men back of him struck a snag in the Building Commissioner's office in the matter of the license for their new theatre on South Sixth Street. They intend to make it a 10-20-30 vaudeville house, playing two shows a day and four on Saturdays, Sundays and holidays. The house will seat 900. It is a new office structure and the remodeling plans have been approved. Since then "the other vaudeville interests" of large consumption and digestion have been getting busy at City Hall and the license for the Lyric Theatre, like the proverbial goose, "honks high" hereabouts. "The other vaudeville" interests follow the device of the lion in Reynard, the Fox. They say: "Let us keep what's ours; give us what's yours."

RICHARD SPAMER.

WASHINGTON.

Her Great Match—Raffles—Sweet Kitty Bellairs—Oliver Twist—Emma Eames.

(*Special to The Mirror.*)

Washington, Nov. 27.

Maxine Elliott in *Her Great Match* is at the New National Theatre, playing to large and fashionable audiences. The performance to-night is for the benefit of the Mount Vernon Seminary Society Kindergarten. John Drew in *De Lancy* follows.

Kylie Believ is seen in *Raffles* at the Columbia and a big first night audience was impressed with the excellence of the presentation. In the support are E. M. Holland, Frank Connor, Frank McCormack, Frank Roberts, Lorena Atwood and Clara Blandick. Next week Lew Dockstader's Minstrels will be the attraction.

At the Belasco Theatre to-night Bertha Galland makes her appearance in the title-role in *Sweet Kitty Bellairs*. The play, which had its premiere at this house, is again presented in all its completeness. Miss Galland scored a pronounced success. Jefferson De Angelis in *Pantaloons* follows.

Engenie Blair opened her season at the Majestic Theatre to-night, presenting a dramatization of Oliver Twist and giving an effective impersonation of Nancy Sykes. A capable support was headed by Edmund Elton, whose Bill Sykes was notably well acted. The only change of bill will be East Lynne for the Wednesday matinee. Next week Al H. Wilson appears in *The German Gypsy*.

Charles E. Blaney's popular young star, Will H. Vedder, as the detective in Blaney's *The Child Slaves of New York*, once more appears at the Academy of Music. Thomas E. Shea follows in repertoire.

John W. McKinney, manager of The Heart of Maryland company, has been a very sick man during the past week, but is now well on the road to recovery.

After the football game between the teams of the Georgetown University and the George Washington College Saturday afternoon a crowd of en-

thusiasts attended the Belasco Theatre. The clubs joined in their efforts to make the evening a social occasion for the leaders in the company, and Odette Tyler was a favorite in the distribution.

Last night at the National Theatre the first Sunday concert of the Washington Saengerbund's Winter season was given to a crowded house. The society had the assistance of a symphony orchestra of forty, under the leadership of Henry Xander. Marie Nichols, violin virtuoso, and Mary Carson Kidd, soprano, were the soloists.

Tuesday afternoon Madame Emma Eames gives a song recital at the National Theatre.

JOHN T. WARKE.

BALTIMORE.

Dockstader's Minstrels—Joseph Cawthorne—The Heart of Maryland—Music Notes.

(*Special to The Mirror.*)

BALTIMORE, Nov. 27.

Lew Dockstader's Minstrels have a large following here, as was evident this evening at Ford's Grand Opera House. The company this season is fully as good as usual and is headed by Lew Dockstader and Neil O'Brien. Among the others contributing to the fun and music are John King, Manuel Romana, Foley Brothers, Harry Ellis, Gra. F. Weiler, Matt Keefe, William McDonald, James B. Bradley, and William Hallett. The performance concludes with a new patriotic anthem, during which a number of tableaux illustrative of the most important events in American history are introduced. George M. Cohan and his merry company in *Little Johnny Jones* will follow.

Joseph Cawthorne is at the Academy in Frits in Tammany Hall. The Pearl and the Pumpkin is the next attraction.

The Heart of Maryland visits us again in its tenth year and holds the stage at Albang's. Odette Tyler is very acceptable as Maryland Calvert and the rest of the cast do excellent work. Next week Mr. Belasco will present Bertha Galand in *Sweet Kitty Bellairs*.

A. H. Woods' melodramatic spectacle, *Tracked Around the World*, entertains the patrons of the Holiday Street, where it is presented by a competent company and is well staged. At the close of the week it will give place to *The Convict Queen*.

At Blaney's A. H. Woods presents the Hebrew comedian, Julian Rose, in *Fast Life in New York*. The House of Mystery Dec. 4.

Under the management of Percy G. Williams the Four Mortons—Sam, Clara, Kate, and Paul—are at the Auditorium in a new vehicle, entitled *Breaking Into Society*. Al Leach will come next in *Girls Will Be Girls*.

Kublik, the Bohemian musician, will be heard in concert at the Lyric Dec. 14.

Emma Eames and her company will be at the Lyric on Dec. 5 for the benefit of the Baltimore Orphan Asylum.

The Irish Ladies' Choir, from Dublin, will give a concert at the Lyric on Dec. 27 under the auspices of the Ancient Order of Hibernians.

The third Peabody recital will take place at Peabody Hall on Dec. 1. G. Campanari, baritone, will be the soloist. HAROLD RUTLEDGE.

IN BROOKLYN THEATRES.

The opening of the Imperial Theatre, formerly the Montauk, occurred Saturday night, Nov. 25. The house, handsomely decorated and renovated throughout, was filled with a large and representative audience. The stock company, headed by Edwin Arden, Catherine Countess, Julie Herne, Byron Douglass, and Louise Rial, appeared in Lord and Lady Algy, and the generous applause indicated that everybody was pleased with the entertainment, which included a good vaudeville bit. It is the intention of Manager William T. Grover to change the plays weekly and to present in conjunction a series of novelties that will make the house popular with all classes.

Lulu Glaser in *Dolly Dollars* is seen at the Montauk this week.

A new musical comedy is produced at the Shubert-Park. It is called *The Winning Girl* and includes Charles Ross, Mabel Fenton and Frederick Bond in the cast. The piece will be reviewed in *The Mirror* next week.

The Pearl and the Pumpkin is presented at Teller's Broadway Theatre. All the well-known favorites are still in the cast.

Johnny and Emma Ray appear at the Majestic in their successful comedy, *Down the Pike*.

Simple Simon Simple, an extravaganza having good music and a fine production, is crowding the Grand Opera House.

The Wife is the attraction at the Bijou and Edna May Spangler and Cecil Spangler are in the cast. Augustus Phillips is seen to advantage as the lover and Harold Kennedy has the comedy role. Ben F. Wilson and Edwin Curtis have congenial parts. Olive Grove, Jessie McAllister and Cora Moran and the rest of the company help to make this production a success.

At Corse Payton's Lee Avenue Theatre Boucault's Arrah Na Pogue is revived with a beauty seldom equaled here. Eliza Reed Payton is seen in her best role and in it displays a wonderful depth of feeling. Corse Payton returned to the cast after an absence of several weeks and was heartily greeted. The entire company appear in this production.

Why Girls Go Wrong is effectively explained at Phillips' Lyceum Theatre this week. Emma Bell and William C. Holden had a very capable company.

The World Beaters entertain at the Star. Two good burlesques are on the bill and the electrical effects are special features. The Six Valdars are included in the olio, and the list is long.

Manager A. H. Ellis reports that Al Reeves' Big Beauty Show, appearing at the Star last week, broke the house record. Standing room only was all that was left after Tuesday night.

Me. Jim and I finished a successful week at the Grand and have started in well at the Folly this week.

The Merry Maidens Burlesque company, an organization of good singers and comedians, appear at the Nassau in a musical comedy entitled *The Maid and the Mule*.

The Tiger Lillies are seen at the Alcazar. The entire company are seen in two extravaganzas. The Goddess of the Moon and A Trip to Bohemia. John William Schmidt is the house representative at the new Imperial Theatre.

VINCENT R. KIRK.

CUES.

Estelle Coffin, who has appeared in several of the Belasco productions, is the new Lady Gwen-dolin in *The Earl and the Girl*.

Mrs. Spencer Cone mourns the death of her mother, Mrs. May Stewart, which occurred at Cincinnati last week.

After the close of her New York engagement Olga Nethersole will make her first appearance in San Francisco, where she will present her entire repertoire.

Adèle Rowland, who sang the prima donna role last year in *The Maid and the Mummy*, will appear with Richard Carle in *The Mayor of Tokio*.

It is rumored that fifty chorus girls have formed a union with the intention of demanding pay for rehearsals.

Adèle Earl will play the leading role in *As You Sow* when it opens at the Garden Theatre on Christmas Day. Helen MacGregor, who originally headed the cast, died recently in Boston.

Beginning next May Ted Marks is to give Sunday night concerts in the Shaftesbury Theatre, London. This is the first time Sunday performances have been given in the West End of London.

The Clansman will be presented at the Liberty Theatre on Jan. 8.

The annual dinner of the American Dramatists' Club will be held at Delmonico's on Dec. 3. David Warfield will be the guest of honor.

Margaret Wycherly has been engaged to create the leading feminine role of Lydia Carew in G. Bernard Shaw's *Cashel Byron's Profession*.

Ernest Lamson, Dave, Heir to the Hoorn.

THE LONDON STAGE.

Royal Command Performances—Mr. Popple and Mrs. Grundy—Gawain's Gossip.

(*Special Correspondence of The Mirror.*)

LONDON, Nov. 18.

Horay! (as we say in old English). I rejoice to have to tell you of two new play successes, and of several Royal Command performances, and of a great many matinees now being arranged on behalf of the large numbers of Britons now suffering from distress and from lack of employment.

The sudden awakening to the fact that "something should be done" to alleviate the present condition of so many of England's toilers is due to the fact that last Monday England's beloved Queen issued a gracious little edict to this effect, accompanying it with a little check for £2,000 toward starting a fund. Of course money at once began to roll in from members of the gilded aristocracy, and straightway the leading theatrical managers arranged for a series of matinees, the whole proceeds of which are to be devoted to the good cause. Beerbohm Tree, who was elected President of the Theatrical Managers' Association in succession to the late Sir Henry Irving, led off by giving the whole proceeds of his Twelfth Night matinee at His Majesty's last Thursday. And now Sir Charles Wyndham at the New Theatre, Gattié and Charles at the Haymarket, and the Covent Garden Opera House. Frederick Frohman at the Covent Garden, and many another theatrical and musical impresario are now parading matinees for the Queen's Fund.

The King's command for certain players to go and play at Windsor Castle was for two reasons—namely, his birthday and the visit of the King of Greece. The "commanded" players included Forbes Robertson and his wife, your beautiful citizeness, Gertrude Elliott, who played Carrots; the Haymarket company, who presented those two cleverly written one-act plays, *A Privy Council* (written around *Dearest Pepys*) and *The Widow Woot*; and Mr. and Mrs. Arthur Bourchier and their Garrick Theatre company, who presented five of the best scenes from *The Merchant of Venice*.

These "commands" of course cost much more than the "commanded" receive of the "commander." But equally of course such royal performances form splendid advertisements for the managements concerned. Even when the King and Queen or any "royalties" visit any play on their own account up goes the business, whether the play be merititious or otherwise, so slavishly do certain classes follow the lead of those in high places. But although I am a truly royal subject myself, yet I must confess that I do not like to see so much use of the word "command" in the connection. Surely in this (more or less) sense the free the phrase might be altered to "royal request."

While upon this theme I may as well inform *Mirror* readers that there was a time during the late great Queen Victoria's reign when these "commanded" comedians were paid so poorly for their services at the royal castles and palaces that some of them, including the late great actor, Samuel Phelps, handed the "honorarium" back to the royal almoner with a request for Her Majesty to "put it in the local poor box."

Of course things are better now in such matters. Moreover, the players are better banqueted and bestowed than they were thirty or forty years ago. At one time they were treated little better than tramps. I remember one occasion when a certain great actor, who must for the moment be nameless, told me that he had been compelled to send out from Windsor Castle to order a bit of supper for himself and company and to consume it in a kind of kitchen!

The two successes which I have glibly indicated above are Mr. Popple and Mrs. Grundy, produced this week at the Apollo and the Scala, respectively. The first named is a "comedy with music," written and composed by Paul Rubens (erstwhile a lyrical only) for the starring of G. P. Huntley withal. Around this deservedly popular droll young Rubens has written an excellent comic character, a kind of modern Tony Lumpkin, who, coming to London "to see life," sees a good deal more of it than is good for him. Indeed, he nearly becomes married (*malgre lui*) to a highty-flghty but not bad-hearted music hall star known as La Boiera. She, however, touched by his simple, unaffected chivalry, sets him free and he returns to his native place, Ippleton, where, as he delightedly points out, "there isn't much society but plenty of rabbits."

Comedian Huntley, always irresistibly funny in characters of the vacuous sort, in at his very best as the artless apple-chewing Poppie, and that fine all-round actress, Ethel Irving, scores splendidly as La Boiera, a character several sizes too small for her abilities. Marie Illington, one of our strongest comedy actresses, is also Al in a part not worthy of her, and the remainder of the cast is strong.

The other success, Mrs. Grundy, is a comedy written for Forbes Robertson by the ever bright and brainy Madeline Lucette Ryley, who provided that fine actor with his biggest success of recent years. Mice and Men, to wit. Mrs. Grundy is not quite so good or so finished and artistic a work as *Mice and Men*. Still it is a charming play all the same and affords "Forby" (as his friends call him) excellent histrionic scope as a gentle hearted but strong-souled clergymen who through shielding and sheltering a foolish young girl who narrowly escaped going astray brings down upon himself the suspicions and the scandal of his parishioners. In order to save the girl's good name from these representatives of the prudish spirit (typified in England as "Mrs

AT THE THEATRES

(Continued from page 3.)

an who ruined his life," and the portrait is immediately identified as that of a certain woman who is present in the room. In the third scene of the third act Dick and the adventuress have decided to dispose of the hero's little girl by hurling her into the excavation now being made for the new Pennsylvania depot. They appear at the rear window of a tenement to execute this scheme at the same time as Billy Boyd, the jockey, and his "steady" appear at the back of another tenement across the way. Fortunately the construction company has erected a huge derrick in the space between the two houses. Billy catches hold of the beam of the derrick, swings across the stage, grabs the child in the nick of time and swings back again to safety. The audience did not merely applaud this incident; it howled with delight.

The essential motive of the plot is the danger of consuming immoderate quantities of alcoholic beverages. The comedy man of the piece, a disreputable tramp, drinks twice as much as anybody else on the stage and comes to no harm thereby, since his fate does not concern the main plot.

Thomas Lindsay, a talented artist, has taken to drink, and his wife has consequently been lured from home by Richard Wrightson, the villain, who loves her with a most perfidious ardor.

Aleath Lindsay perceives his fell purpose and escapes in time to preserve an unblemished honor and an untainted name. Kate Warner, an adventuress, knows that Lindsay is the heir to an immense fortune and is eager to force him to marry her as the villain is to get possession of his wife. For their mutual advantage Dick and Kate abduct Helen Lindsay, the artist's little daughter. In a music hall on the Bowery they all meet—that is, all except Mrs. Lindsay. The artist draws a picture of Kate, as already narrated, and recognises Dick Wrightson, whereupon he declaims: "If there is any man here who loves his wife let him lend me a pistol." At the point of the gun, which is instantly produced by the tramp, Lindsay forces Wrightson to drink a glass of whiskey, well knowing from his own experience that the most direful revenge he can take is to reawaken Dick's thirst for liquor. In the third act the villains drug Mrs. Lindsay, yet fail to convince the artist that his wife is thoroughly abandoned. In this third act also comes the derrick scene and the rescue. In the first scene of the fourth act the two villains, hiding from justice in a garret, have drunk themselves into a state of furious delirium. Dick murders Kate and then dies the horrible death of a drunkard before the very eyes of Tom Lindsay and little Helen, who enter with a Christmas dinner for the needy poor. In the two last scenes Billy Boyd and Mary Malone, his "steady," become engaged, the lost wife returns and every one is thoroughly reformed from the artist himself down to the good-hearted tramp. The music hall scene furnishes an opportunity for aspiring amateurs from the neighborhood to perform, and Billy Mary and the tramp all interpolate occasional songs and dances.

In all seriousness, the best acting was done by Wanda Carlyle, the little girl who played the part of the artist's child. She has a wan little face and long, thin legs and arms, but her voice sang with true pathos and her action had the unconscious earnestness of talent. Grace Hull as Aleath Lindsay gave a very competent portrayal of the deserted wife. Willis Granger as the artist was obliged to pose and declaim, but he did both of these things to the unmistakable gratification of the audience. Francis Kirk as the villain and Fanny McIntyre as the adventuress both worked strenuously and produced the desired effect. Walter Paterson was a truly comic tramp. George Millar as the jockey and Maida Dupree as the Bowery girl mingled "tough" heroines and equally "tough" vandals with eminently satisfactory results. The minor parts of De Smith, Katie Barry, Beanie Franzier, Mike O'Neill, Jim Bud, "Owl" Charlie, and Ed MacManus were also in capable hands, especially the role of Jim Bud, the "bouncer." This praise may seem too general to be discriminating, but it is a fact that the company is of a sort singularly adapted to the presentation of precisely this species of melodrama.

Lured from home will undoubtedly be a success in New York. On the road it will probably be handicapped by the extreme localism of the scenery, the mannerisms, the dialect and the incidents. But even making all such allowances, there are so many sensational thrills that out-of-town audiences can scarcely fail to be enthused by the mere abundance of emotional terrors.

Mendelssohn Hall—The Great Company.

On Monday, Nov. 20, the Ben Greet company of players presented Julius Caesar according to the conventions of the Elizabethan stage. New York has witnessed so many elaborate scenic productions of this Shakespearean tragedy that the opportunity to see it staged in this simplified form was especially interesting and welcome. The performance was neither notably good nor notably bad, but on practically the same plane of average worth and intelligence as the other productions recently staged and acted by this same company. Mr. Greet has not sufficient resources to command the most superior talent, yet the artistic, literary and educational value of his work is as undeniable as it is obvious.

At Other Playhouses.

YORKVILLE.—Hoodman Bluff, the stirring old melodrama of Wilson Barrett and Henry Arthur Jones was revived last week at the Yorkville, where it has enjoyed a successful and popular run. Anne Sutherland is now leading the stock company and doing excellent work. In the double role of Nance and Jess her differentiation of the sisters, so alike in appearance but different in character and environment, was a fine, clear cut piece of acting. Eugene Moore as Jack Youett overdid his tragic moments until they were rank melodrama. His lighter situations were natural and well done. In the character part of Ben Chibbles, Bradley Martin did capital work and scored with the audience. His bride Polly, Josie Lovering, was pretty and effective. Mark Leonard, the role of villain, was made a much hated part in the hands of J. Gordon Edwards. Arthur Buchanan as Mr. Kridge, the partner in evil, was not so good. Franklin Keene as Frederick London, Nance's father, suffered in the first scene, brought to it none of the pathos of the situation of the old man's death, though he succeeded in depicting his horribleness. David Edwin failed to sufficiently individualize the character of Tom Lattimer, the typical lover. Charles Bowser looked the part of Joe Burritt and acted his short role well. Jerry Kellar, after a tardy entrance, was sufficiently satisfactory as the Inspector Jenkins. Richard Gordon was a good-looking Jim Dodge, rival to Ben Chibbles. William Fitzpatrick's Noah Quindling was unconvincing. J. E. Davidson received more than the usual number of laughs as my lady's coachman. The part of Tontit, the tattered cripple, was creditably taken by Angus McCaul. Riley Murphy was very sweet and appealing as little Kit. More could have been made of the good lines given to the old gossip, Grassy Quindling. Mrs. Fiever and Mrs. Chawser, taken by Elizabeth Morgan, Gertrude Muir, and Marion MacAdams, though their acting was not without its good points. Gordon Mendelsohn, Morris Hugh, Will Mayes, George Angus, Allen Rowe, May Algen, Michel Milton, and Pearl Smith were also in the cast. Thomas Fallon had a short, telling scene as Mad Willie. The scenery was unusually good and the shifting of the numerous sets was skillfully done to avoid any tedious delay. New pictures from the binograph proved a diversion between acts III and IV. This week *Woman Against Woman*.

PROCTOR'S 125TH STREET.—The first Shakespearean production by the stock company was given last week, when Romeo and Juliet was put on. William J. Kelley was a handsome Romeo and Paul McAllister made a fine impression as Mercutio. Beatrice Horner read her lines of

effectively as Juliet; Alice Butler was a capital Nurse, Sol Aiken a droll Peter, and Theodore Hamilton an impressive Friar Laurence. Robert L. Hill as Tybalt, Charles Arthur as Paris, James E. Wilson as Capulet, and Albert Howson as Benvolio were excellent. The play was well mounted and had been carefully rehearsed by Barry O'Neil. The vaudeville features were the Hacker and Lester Trio, Transatlantic Four, and Cecilia Weston. This week's attraction is Oliver Twist.

JON WENAN'S.—Charlotte Walker made her first appearance as the eighteen-year-old Claudia in The Prince Chap at Jon Weber's Theatre last week. Tuesday afternoon a special performance was given for the benefit of St. Mary's Guild.

MANHATTAN.—Bertha Kalich in *Monna Vanna* continues successfully here. The engagement will conclude on Dec. 9, when Madame Kalich will take up a tour of the principal cities in this powerful, poetic and picturesque drama.

GRAND OPERA HOUSE.—The Pearl and the Pumpkin, with the Broadway Theatre cast, was the attraction last week at the Grand Opera House. This week The Prodigal Son.

THIRD AVENUE.—Good houses saw The Way of the Transgressor at the Third Avenue Theatre last week. Why Girls Leave Home is this week's attraction.

GARDEN.—Macbeth was continued as the bill Monday, Tuesday and Wednesday at the Garden Theatre. Richellea was presented on Thursday night and Saturday afternoon, and Othello on Friday and Saturday nights. This week Mr. Mantell appears as King Lear, for the first time in New York.

FOURTEENTH STREET.—Tom, Dick and Harry, with Bickel, Watson and Wrothe, pleased the audiences at the Fourteenth Street Theatre last week. This week's attraction is Hanlon Brothers' Faust.

AMERICANA.—Large audiences witnessed The Queen of the Highbinders at the American Theatre last week. This week Charles T. Aldrich in Secret Service Sam.

STAR.—The Great Jewel Mystery was the attraction at the Star Theatre last week. James Russell, who has been ill for several weeks, was able to resume his place in the cast. This week's bill, For His Brother's Crime.

DALY'S.—Edna May in *The Catch of the Sea* ended her thirteenth and last week at Daly's Theatre Saturday night. Viola Allen in *The Toast of the Town* begins an engagement this week.

CARRIAGE.—Maxine Elliott's season, in Her Great Match ended at the Criterion Theatre last Saturday night after twelve fairly successful weeks. William Collier begins a short engagement on *The Quiet to-night* (Tuesday).

METROPOLIS.—In New York Town, considerably improved since its premiere at the West End Theatre, was the bill at the Metropolis Theatre last week. This week Eddie Fay in *The Belle of Avenue A*.

ACADEMY OF MUSIC.—Babes in Toyland replaces *The Wizard of Oz* at the Academy of Music this week.

HERALD SQUARE.—Fritz in Tammany Hall left the Herald Square last Saturday night to make room for Olga Nethersole in *The Labyrinth*.

LEW FIELDS.—Peter F. Dalley makes his appearance in *The Press Agent* at Lew Fields' Theatre-to-morrow (Wednesday) night.

HARLEM OPERA HOUSE.—The College Widow played to large audiences at the Harlem Opera House last week. On Friday night the football eleven of Columbia University and their friends occupied an entire section of the orchestra. This week Rogers Brothers in Ireland.

WAIR END.—Checkers played a return engagement at the West End Theatre last week. This week's bill is Tom, Dick and Harry.

PROCTOR'S FIFTH AVENUE.—The Beerbohm Tree version of Oliver Twist was continued for a second week, but drew only fair patronage. This week's attraction is *Madame Sans Gene*.

A VICTIM OF OVERCONFIDENCE.

David Belasco was made the victim of too much confidence last week when an article bearing the title, "The Art of Acting," appearing in the Booklovers' Magazine and credited to Mr. Belasco, was discovered to be plagiarism of the most barefaced sort—stolen from George Henry Lewis' "On Actors and the Art of Acting." It turned out that this article had been brought to Mr. Belasco for his signature by a man to whom he had given several interviews. Mr. Belasco, believing this to be one of the interviews signed the manuscript without reading it.

\$200 FOR PART IN EAST LYNNE.

Virginia C. Williamson, who came to New York from Buffalo in answer to an advertisement offering a leading position in a play to whoever would furnish a small capital, has had David Green, alias J. G. Palmer, arrested. She came to New York with \$200, she says, and gave the amount to Green on his promise to secure for her a leading part in East Lynne. After waiting some time for the part she decided she had been fooled and secured a summons.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Nov. 15 to Nov. 22, 1905.

APARTMENT TO LET; a play in one act. By Louis Kaufman Auspacher.

THE ARCHERY OF CURSES; a farce in one act. By Lewis MacGregor Bond.

ASYLUM; episodic on 3 acts. Paroles de Claude Roland et L. Bouvet.

A BACHELOR'S BACHELOR. By Harry Elwood Hemmings.

THE DUKE AND THE COWBOY. By Robert Graves Chapman.

DEVIL PRIEST'S FILE; comédie en un acte. By Charles Esquier.

THE MAID OF MAX; musical comedy in two acts. Book and lyrics by Edgar Selwyn and A. C. Cowier.

A MOTHER AGAINST. By Mrs. Schuyler Crowninshield.

THE PINK HUSBAND; a musical comedy in two acts. Book by Charles J. Campbell and Ralph McLean Skinner; music by Julian Edwards and Alfred H. Aebers.

PRINCESS AND THE DUCHESS. By George H. Brown and Oscar K. Bachman.

SHOW POES; an original comedy drama in four acts. By William H. Pettin.

THE STATIONMASTER; By Mrs. Fannie G. Main.

A SWINE IN AD-KAS-SAW. By Charles M. Remond.

THE SWISS MURDERER. Lustspiel von Alexander Wilensky, edited with notes and vocabulary by William Addison Harvey. **LOUISIANA.** Lustspiel von Reinhard Randa, edited with notes and vocabulary by William Addison Harvey.

THE TIGER; a drama in three acts. By John D. McCarthy.

A JOKE TRAMP; comedy-drama in four acts. By Mary E. Hill.

JUST A JOKE. By Porter Emerson Brown.

THE LAST HOUR. By Charles Parker Stevens.

THE ULTRA-ORTHODOX PARTRIDGE; a drama in four acts. By Grace X. Wishart.

TOWARD A LEADING OF DEATH VALLEY. By Arthur Langtry.

A TRAGEDY OF HEARTS; in four acts. By George H. Howard.

THE WINNING GIRL. By Charles W. Doty.

YANKEE DOODLE. By Mrs. Schuyler Crowninshield.

A YANKEE'S LOVE FOR DIXIE. By Ruth Confort Mitchell.

ZEPHYRUS; tragédie en drei akten. By Arthur Schnitzler.

Ernest Lawton, Dave, Hair to the Hounds.

THE GERMAN THEATRE.

Sudermann's New Play—The Admirable Critic Falls—Little Dorrit.

(Special Correspondence of *The Mirror*.)

BERLIN, Nov. 15.

At the Lessing Theatre Sudermann's long-looked-forward-to *Stein unter Steiner* (*Stone Among Stones*) saw its initial performance. It was greeted with stormy applause by the friends of the author, but not so favorably treated by the critics who picked many a flaw in the clever dramatist's latest work, to their own, if not to the public's, satisfaction. It is conceded to be a strong play, with the different characters finely developed, and of remorseless realism but the critics claim that the subject has been treated in a "theatrical" manner as opposed to the simple ethics of art; that the climax have been manipulated with an eye to effect only; that Sudermann has written for the masses instead of producing a work of literary merit, etc., etc. Something of this sort was to be expected, for Sudermann's strong personality and irascible temperament have more than once involved him in a controversy with the press. But the public has set the stamp of approval upon his *Stone Among Stones*, and it is drawing full houses. Of course the finished work of such artists as Bassermann, Reicher, Rittner, Saenger and Else Lehmann is responsible for much of its success.

Gerhard Hauptmann's *Hannele* has at last been approved by the censor at St. Petersburg and will be performed at the Theatre Nicholas II, translated by Melnikow.

The Berliner Theatre opened the season with the five-act drama, *Andalusia*, from the pen of its manager, Ferdinand Bonn, who also acted the leading role. It is to be deplored that the many duties of stage manager and actor did not occupy the time of Mr. Bonn to such an extent as to render it impossible that he could have written a play, or at least *Andalusia*. The theme, the entrance into the world of a pure, unsophisticated youth is, to say the least, not new. It has been exploited by such masters as Hans Sachs, Tieck, Chamisso and others, and each version gave us something to admire. But alas! there is nothing to praise in Bonn's treatment of the subject. His verses are lame, his wit far-fetched and the play is pervaded by an atmosphere of insincerity, of artificiality, which tries one's patience. Bonn is great as an actor, admirable in his capacity of stage manager, but as playwright he did well to hide his identity under the *sous de plume* of Florian Endll, as which he is being roasted by the press.

Franz von Schonthan's translation, or rather adaptation, of Dickens' "Little Dorrit" was performed simultaneously in different large cities in Germany, and, broadly speaking, met with success.

Schonthan is an expert in the art of manufacturing plays, and when he deals with so sympathetic a figure as Little Dorrit, known and universally beloved, failure was not to be expected.

But he abused poetic license by the introduction of several characters foreign to the original story.

One especially, a Spanish Creole, who like a whirlwind takes possession of the stage for half an act (to the delight of the gallery), has no *raison d'être* in the minds of sensible people save to create an atmosphere of Schonthan in place of Dickens. This evidence of lack of good taste manifested itself more than once, and it may be said what there was of Dickens was good, but the moment Schonthan took the lead the literary quality of the play took a tumble. But his effective climaxes, the singing of "God Save the Queen" by a chorus of children at the end of the first act, appealed to the popular taste and were loudly applauded.

The translation of Barré's play, *The Admirable Critic*, given under the name of Der Herr Hausaufmeister, did not meet with much success in spite of the fact that it was staged regardless of expense.

The subject leads itself to many funny situations. It is hard to say whether the translation was at fault or the fact that Ludwig Fulda had previously exploited a theme very similar in his play, *Robinson Crusoe's Island*; at any rate, the Hausaufmeister did not prove a drawing card. It was acted admirably by the best talent of the Lustspielhaus. More's the pity!

A new play by Arthur Schnitzler is looked forward to as an event. He is a most modern, up-to-date writer, always interesting and entertaining. But his latest work, *Invischenspiel* (Intermezzo), recently performed at the Burg Theatre, in Vienna, proved a great disappointment to his many admirers. Some of the scenes, intended to be pathetic, appealed only to the risibility of the audience. The married life of the couple to whom we are introduced in Intermezzo, the composer and musical director, Amadeus Adams, and his wife Cecilia, who sings in grand opera, runs the very opposite of smoothly. After a couple of years spent in happy harmony they drift apart in the pursuit of their professions. Love dwindles down to friendship and by tacit understanding neither seeks to curtail the personal liberty of the other. In course of time Cecilia returns to Berlin to fulfill an engagement, bringing with her an ardent admirer, Count X. She finds her husband enamored of one of his pupils, a young baroness, and the score between the up-to-date couple may be said to be even. But during the time of her absence Cecilia's beauty has developed; her power of attraction, her personal magnetism, exercised for the benefit of Count X, extends its influence over her husband. He falls in love with his own wife and enters the race against Count X. Then follows an incredible scene between the two men, in which the Count descends to the husband his love—platonic as far—as for the latter's wife, and as a true chump—he pardon, I mean to say pretension—lets the husband to indicate in favor of himself. This was meant to be very touching, but it struck the audience otherwise, and people laughed outright. Amadeus, realizing that there's no time to be lost, wins his wife so earnestly that she yields to his protestations of love. Their baby boy appears a couple of times and by his childish prattle is supposed to cement for all time the parental reunion. But, alas! Cecilia is too modern a piece of femininity. In the role of lover her husband no longer appeals to her. The short intermission being over, she coldly informs him of the fact, and they part again, to go whether no one knows (or cares) to.

Hermann Baier's play *Club der Brüder* (Club of Brothers) has been forbidden by the censor, as it is well known that the leading part is supposed to be Longfellow, King of Belgium; besides other high

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ISBN CRITICALLY ILL.

Henrik Ibsen, the renowned Norwegian poet and dramatist, is reported to be lying unconscious at his home, in Christiania, and is not expected to recover. He has been ill for several years and the end has been gradually approaching. Since the completion of "When We Dead Awaken" he has not attempted any great dramatic composition.

GOSSIP OF THE TOWN.

The Shuberts have abandoned their intention of offering Ada Rehan in Captain Brassbound's Conversion, and will present her in a new play by an American author instead.

The Century Theatre Club will give its first dramatic performance this season at Carnegie Lyceum on Dec. 7, when Mrs. Doré Lyon will be starred as a playwright and actress. There will be three one-act plays—Mrs. Lyon's dramatization of The Bishop's Son, Madame La Marquise, also by Mrs. Lyon, and Solving of Problems, by Mrs. Sallie W. Holcombe.

George H. Brennan is making arrangements by cable for a special copyright performance of The Classman in London to take place simultaneously with the New York production at the Liberty Theatre on Jan. 8.

Sydney Diamond joined the Roselle Knott company in "When Knighted Was in Flower" at Vancouver, B. C., where he had been working in stock for the past eight months.

Sedley Brown has been engaged to direct the productions of the Woodward Stock company at the Burwood Theatre, Omaha.

Max S. Witt, who has been associated with Broadhurst and Currie as their general musical director for the past three seasons, and during that time has composed and directed the music for the Nat M. Willis plays, A Son of Rest and The Duke of Duluth, will in the near future sever his connection with that firm.

Health Commissioner Darlington's representatives on Saturday night attempted to close the Imperial Theatre in Brooklyn, formerly the Monkton, and were prevented by a temporary injunction. William T. Grover said this action was based on the technicality that the seats are a fraction of an inch shorter than required by law. The matter was to come up for settlement in the Supreme Court, Brooklyn, yesterday.

Al Dolson, manager for the big Pain spectacle, Last Days of Pompeii, which closed at El Paso, Texas, Nov. 11, arrived in town last week. Pain also had the fireworks display for the Portland Lewis and Clark Exposition, which rivaled that of previous displays at Spokane, Seattle, Vancouver, Oakland, and Los Angeles; capacity business raised, at Los Angeles the amphitheatre seating 10,000 people. The season just closed marked the largest in the history of the Pain spectacle, Last Days of Pompeii.

Elma Gillette left last night for her home in Milwaukee, in answer to a telegram informing her of the serious illness of her mother. Miss Gillette was to open with New York by Night at the Metropolis next week.

Nellie McCoy, who was removed to a sanitarium in the upper part of New York City recently, is reported to be doing nicely, and it will be but a short time before she is completely recovered, it is said.

MUSIC NOTES.

The members of the Knobell Quartette, now residents of New York, gave a concert in Mendelssohn Hall Nov. 21. The composers represented were Beethoven, Brahms, and Schumann. The quartette was represented by Harold Randolph, Adolph Dubois, and L. E. Haney.

One Samardoff gave her second recital in Mendelssohn Hall Nov. 21. Madame Samardoff is winning much distinction as a concert pianist.

Mark Hall, the English violinist, was heard in recital in Carnegie Hall Nov. 22. His readings, though not masterly, are quite convincing.

The People's Symphony concerts, directed by F. H. Arns, began by a largely attended opening concert in Cooper Union Nov. 22. These educational concerts will be repeated at Grand Central Palace and Carnegie Hall.

Rosa Paganini of France, distinguished as a teacher and violinist, gave a recital in Mendelssohn Hall Nov. 22. The French, Italian and German schools were represented on the programme. Her playing revealed profound intelligence and skill.

Marguerite Hall, soprano, and Karl Grusinger, Nov. 22, gave a joint recital in Mendelssohn Hall.

Another excellent programme was rendered at the hands of William Nelson Darratt, in Carnegie Hall, Nov. 23. These recitals are given each Friday evening.

The first week of grand opera closed successfully Saturday evening. The notable event was the debut of Maria Rappold, of Brooklyn, in The Queen of Sheba, the role most difficult. The prima donna for the week are The Queen of Sheba, Edna, Die Fledermaus, Hamlet and Götter, La Gioconda, and Lucia di Lammermoor.

At the Hippodrome on Sunday night, Nov. 25, a private demonstration was given of the wireless, an invention of K. N. E. R. The president of the Wireless Amusement Company, of this city, whence an entire theatrical production or concert can be transmitted to millions many miles away. Near the footlights is placed a small transmitter. The sound of the words and music is carried upon an extremely sensitive diaphragm. This is transmitted by electric wires to a receiver that resembles a gramophone, which is connected with a large horn. The Darmstadt concert of the Hippodrome was heard in a remote corner of the cellar by Mr. Turner's invited guests.

The first of the symphony concerts for young people took place in Carnegie Hall the afternoon of Nov. 25. Miss Powell, violinist, was the soloist. Frank Damrosch conducted.

The second Sunday concert of the New York Symphony Orchestra was given in Carnegie Hall Nov. 25, with Campanini, baton, as conductor.

The first Sunday evening concert of the Metropolitan Opera House was given on Nov. 25. A delightful

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THIS WEEK'S ATTRACTIONS.

PASTOR'S.

Bailey and Austin, the Rosaires, Youngs and Brooks, Mr. and Mrs. George Lockwood, Three Sisters Constantine, Jackson and Hoon, Sherman's dogs and monkeys, Kennedy and James, Martin and Ridgway, Burkhardt and Berry, Dill and Burden, Cole and Clemens, and Conlon and Hastings.

Keith's Union Square.

Truly Shatuck and the City Girls, Fay and Clark, James J. Morton, Jewel's manikins, May Beaufort, Ray and Wood, Sylvano, Lavallee Trio, Lavine and Leonard, Curtis and May, Majestic Trio.

Proctor's Twenty-third Street.

Arthur Dunn and Marie Glazier, Katie Barry, Ned Wayburn's Minstrel Misses, Mary Norman, Eddie Girard and Jessie Gardner, Mysterious De Biere, Gus Williams, Carter and Bluford, Edestus.

Hammerstein's Victoria.

James T. Powers and company, Josephine Cohen and company, Walkosky Troupe (American debut), Klein, Ott Brothers and Nicholson, Five Juggling Mowatts, Mr. and Mrs. Jimmy Barry, Clarice Vance, To-To, and D'Alma's dogs and monkeys.

Colonial.

R. A. Roberts in the one-man sketch Dick Turpin (American debut), Auguste Van Biens, La Domino Rouge, "The Little Black Man," James F. Kelly and Dorothy Kent, A. O. Duncan, Greene and Werner, Reno and Richards, and the Eight Shetlands.

Proctor's Fifty-eighth Street.

Williams and Walker, Charles F. Simon, Macart's monkeys, Keno, Welsh and Melrose, Marie Keeler, Colby and Way, Lillian and Shorty De Witt, John Le Clair, and Brown, Harris and Brown.

Alhambra.

Fred Karus' Pantomime company, Herrmann the Great, Anna Laughlin, William Gould and Valeska, Surratt, Billy Van, Willy Zimmerman, D'Alma's dogs and monkeys, Golden Gate Quintette, Darras Brothers.

Burtt and Scanor's.

McMahon's Watermelon Girls, Matthews and Harris, Basque Quartette, Roberts, Hayes and Roberts, McPherson's Four Inky Dinks, Al Carleton, Pacheco Family, Kelly and Reno.

Hippodrome.

A Yankee Circus on Mars and a revival of The Raiders, together with the circus acts, will make up the bill until Dec. 11, when the new piece, A Society Circus, will be ready for production.

LAST WEEK'S BILLS.

PASTOR'S.—Mr. and Mrs. Gene Hughes were given a very cordial welcome last week and headed an entertaining bill. They presented their familiar sketch, A Matrimonial Substitute, which is one long and hearty laugh from start to finish. Both Mr. and Mrs. Hughes understand the value of gags and action, and they see to it that there is not one dull moment in their offering. They are also most particular about their stage setting and the dressing of the act, so that nothing is left undone that may add to the enjoyment of the audience. Mrs. Hughes displayed a new gown that was a marvel of beauty, and it was much admired by the women who have an eye for the beautiful. O. T. Flake and Nellie McDonough have an excellent true-to-life sketch in Good News. These artists have always aimed to depict life as it really is, and they come very close to realism of the best kind in their present offering. The act made a most pronounced hit and almost every line struck home. Laura Comstock and the Orpheus Trio did a lively turn that included some good dancing and new songs. Lily Seville, an English vocalist, made her American debut and scored a big hit with a pleasing manner and an excellent repertoire of songs. Matthews and Harris were an extra attraction and pleased immensely in The Pirate King. The Bally Family, consisting of Mr. and Mrs. John F. Bally, John F., Jr., and Little Billy, scored heavily in An Interrupted Honeymoon. Frank Kennedy's merry little skit. At the end of the act Mrs. Bally came on with the youngest member of the family in her arms, and the applause that greeted the baby's appearance compelled a second raising of the curtain. Edna Lucy imitated Edna May, George M. Cohan, Lillian Russell, Albert Chevalier, and Kitty Barry with considerable success. The song, "Henry Brown," after the style of Miss Barry, and as she had the able assistance of a robust young man in an upper box she was given many encores. John Birch, known as "The Man with the Hat," did his burlesque melodrama to the accompaniment of almost constant laughter. He is an indomitable performer and never fails to win his audience. J. B. Halmund and Florence Good did a travesty on Zaza that has some good points. Texarkana and Walby, Mills, DeLaska, House Brothers and the vitagraph were also in the bill. A sketch called Extra, the Property Man, was mildly amusing.

KRISTIN'S UNION SQUARE.—The Six Musical Cutties were the headliners, and their fine musical act won generous approval. The Zanigans presented their remarkable act of thought transference most successfully and kept everybody staring in amazement at their very wonderful feats. Mr. Zanigan now dresses in a very becoming white suit, so that his movements can be more readily observed as he passes through the audience. Ward and Curran were immensely funny in the revised version of The Terrible Judge, in which Mr. Curran appears as a Chinaman, a German professor, an Irishman and a cowboy. He sang a new song called "I Wonder if You Miss Me As Much as I Miss You," that was encored. Mr. Ward was in his usual humor and even did a few lively dance steps that were greatly appreciated. Hoey and Lee, with cleverly written parades and patter, made the time pass quickly, and the Eight Allisons made an extraordinary hit with one of the finest acrobatic exhibitions ever seen here. The Brothers Durant were seen for the first time here in a gymnastic and acrobatic novelty that proved a winner from start to finish. Augusta Cloot, dainty and clever to her finger tips, scored a complete success with her "pianoforte," in which her undoubted talents have full scope. The Chamberlains, with their fine lasso exhibition; George Wilson, Harry, Desmond and Bailey, Leo Carillo, Chinese impersonator; Naomi Ethardo, Reves and Quinn and the pictures made up a good programme.

HAMMERSTEIN'S VICTORIA.—The programme opened with the Three Roses, the addition of a third member to the act making a decided improvement. The girls are pretty and clever musicians. Artie Hall came next gorgeously arrayed, and made up so cleverly as to deceive almost any one into believing that she was a genuine darkey. She was in fine voice and was

plenty of applause for her singing of the latest coon songs. Tom Nawn and company followed with Pat and the Genie, which it is needless to say scored a big laughing hit. Greene and Werner were enthusiastically received in their Babes in the Jungle skit, in which they give very life-like impersonations of Zulus. They are improving with every performance and are clever enough to head any vaudeville programme. The split did turn of the Kloes Sisters brought down the house, as it deserved to do. Bessie Clayton's dance steps were daintily done and she was recalled several times. Paul Sandor made his American debut, presenting a novel act with a troupe of dogs made up as horses. Mr. Sandor is a ventriloquist, and he used his talents in this direction to good advantage. The dogs went through most of the tricks usually performed by well trained horses, and every trick was applauded to the echo. At the finish a small dog made up as a lion rode on the back of a large dog made up as a pony, and much laughter was caused by Mr. Sandor's pretense that the lion was gifted with speech. The turn is one of the best ever imported. The new sensation called Diving the Loop, performed by Mile. Loubet, consists of an apparatus arranged so that an automobile loops the loop and jumps the gap, the performer lying flat in the car as it descends. At the first performance Mile. Loubet met with a slight injury to her ankle, but thefeat was performed successfully for the rest of the week. Fred Nible's breezy monologue was one of the best features of the bill and scored heavily. The vitagraph closed the bill as usual.

COLONIAL.—Joseph Hart and Carrie De Mar in their new skit, The Other Fellow, topped the bill and made a big laughing hit. Frank D. Bryan and his American Girls scored heavily in their patriotic offering. Frank Lincoln, who is known the world over as a clever humorist, made his reappearance after a long absence and was cordially greeted. His monologue is refined and appeals to all intelligent lovers of good fun. Tom Hearn, "the laziest juggler on earth," and Sny-

The Romance of a Hindoo Princess continued to please large crowds, and the efforts of the various circus performers also met with approval. Frank Oakley, known as "Silvers," the celebrated clown, made his first appearance with the company, and in conjunction with Marcelline did some very amusing work. Mr. Oakley is a distinct acquisition to the Hippodrome forces.

ALHAMBRA.—An excellent programme was offered last week that drew splendid houses. The list included Arthur Duna and Marie Glazier, Harry Tate's company in Motoring, Abdul Kader and his wife, Lewis McCord and company in Her Last Rehearsal, George W. Monroe, Bailey and Austin, Keno, Welsh and Melrose, and the Zingari Trio.

HURRICANE AND SHAMON'S.—An excellent entertainment was offered by Eddie Girard and Jessie Gardner, the Three Crane Brothers, Barrows-Lancaster company in Tactics, Williams and Walker Glee Club, Sisters Hertsog-Camaras, Carson and Farnum, Three Westons, Henrie and Gardner, and the moving pictures.

The Burlesque Houses.

DEWYNE.—The Gay Masqueraders company was seen for the first time this season in New York and drew large audiences. The entertainment opened with a burlesque called The Adviser, in which James E. Cooper played a leading part. The olio embraced Edith Murray, Hawley and McRae, Berry and Berry, and James and Lucia Cooper. Way Up Yeaht closed the bill in hilarious fashion. This week, Rice and Barton's Big Gaiety company.

GOTHAM.—The World Beaters, managed by J. Herbert Mack, proved a strong attraction last week, and the efforts of the various performers were enthusiastically received. This week, Wine, Woman and Song.

CIRCLE.—Fred Irwin's Big Show, with trav-

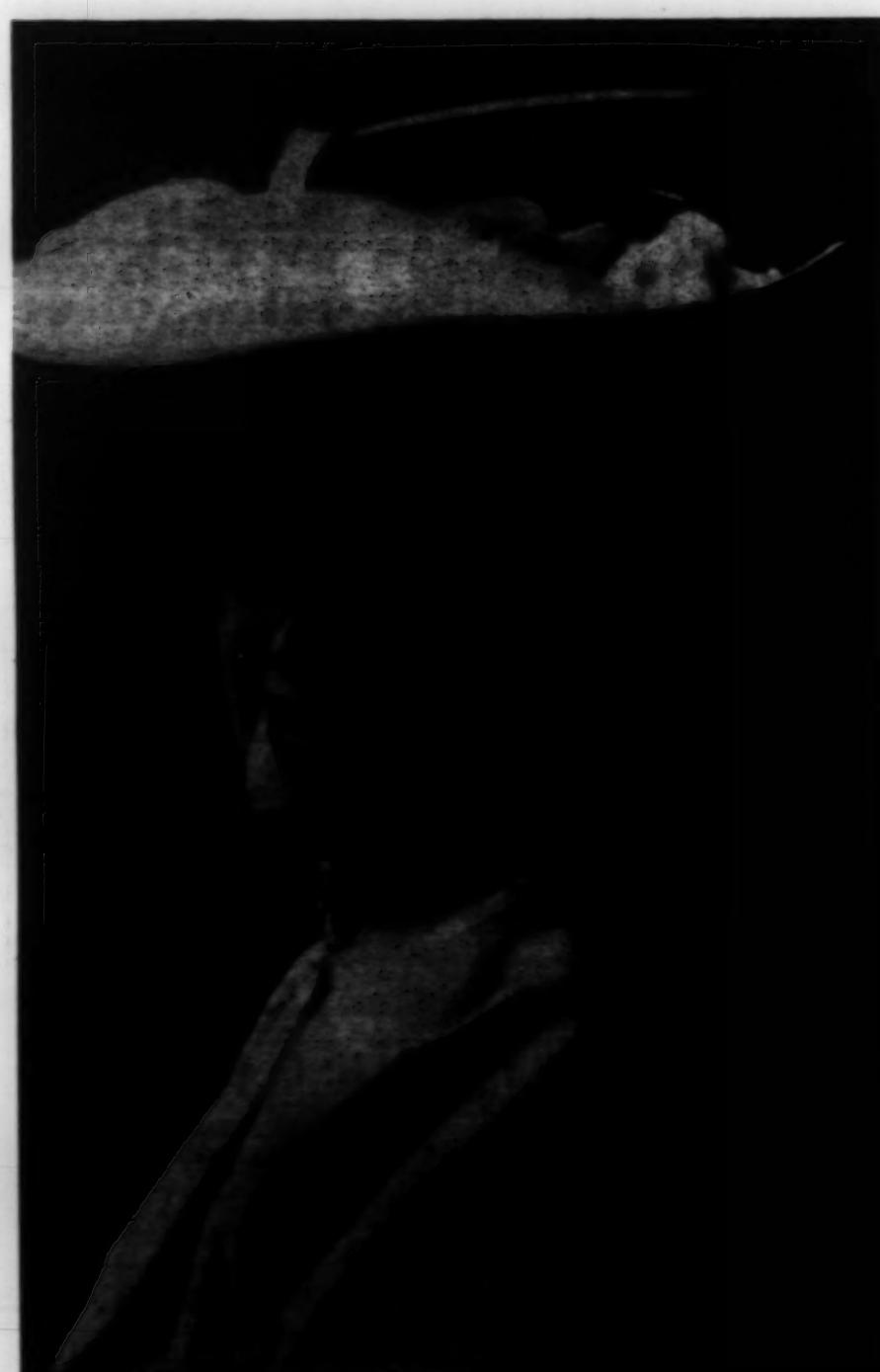


Photo Miner, N. Y.

IDA VAN SICLEN.

Above is a picture of Ida Van Siclen, of the team J. Royer West and Ida Van Siclen, who are classed among the cleverest musical comedy artists in vaudeville at the present time. Miss Van Siclen is noted for her pleasing personality and cleverness in ingenue roles. In addition to this she is a gifted musician and is a capital per-

former on several instruments. She and Mr. West returned to New York last week, after an absence of a year in the West, during which they played the principal theatres, including three engagements on the Kohl-Castle circuit. They have made many improvements in their sketch since it was last seen here.

der and Buckley scored heavily, as did Ada Overton Walker, assisted by Hattie McIntosh and the Abyssinia Girls. Gillette's clever dogs, the Mysterious Howards in their remarkable mind-reading act; the Six Cornillas, clever acrobats, and the pictures made up one of the best bills ever seen at this house of good entertainments.

PROCTOR'S FIFTY-EIGHTH STREET.—James T.

Powers and company in Dreaming, Josephine Cohen and company in Friday, the Thirteenth,

and Felix and Barry, assisted by Shelly Barry, were the chief attractions last week. Felix and Barry were especially amusing in The Boy Next Door, in which Mr. Felix has abundant opportunity to display his talents as a flexible comedian and Miss Barry shows her fine voice to advantage in some new songs. Hayman and Franklin scored a hit in A Matrimonial Agency. Fred Nible was on hand with his bright assortment of humorisms, which he also delivered at Hammerstein's, playing twice a day at each house. Kitty Tracy and her animals, the Musical Avocas, Dan J. Harrington, the ventriloquist; Branday and Wiley, and the picture rounded out the bill.

PROCTOR'S TWENTY-THIRD STREET.—Williams and Walker and their company topped the bill and pleased their admirers greatly. Clayton White and Marie Stuart were very successful in Paris. Homer B. Mason and Marguerite Kester and company in Hooked by Crook and the Dillies Brothers with new songs also scored heavily. Chris Bruce and Mable Russell were encored for their songs and dances. James B. Donavan and Anna Arnold appeared in a new skit called Twenty Minutes on Broadway, which is a lively conversational act, full of good lines. The Harmon Midgets, Charlie Harmon, Charles Serra, and the pictures were also in the bill.

HORSESHOE.—A Yankee Circus on Mars and

ties and an excellent olio, attracted good houses this week. Morning Glories.

LONDON.—The Maccabees made their New York debut with much success. This week, Reilly and Woods' Big Show.

MISSES BOYD'S.—The Avenue Girls made a good impression with A Trip to Bohemia and other skits. This week, Colonial Belles.

MISSES EHORN'S AVENUE.—The Century Girls found many admirers at this house last week. This week, The Maccabees.

EDITH HELENA STUDYING OPERA.

Edith Helena will soon begin a tour of several cities in Austria, singing in the best legitimate theatres in each city, appearing between the acts of whatever play happens to be on the stage. The arrangement made by her manager, N. A. Jennings, is that she will receive 50 per cent of the gross receipts at each house. During the month of November Miss Helena was the headliner at Rosacher's, Vienna, and has been honored on two occasions by the presence of members of the royal family, a most unusual occurrence at a variety theatre in Austria. Miss Helena sang successfully one evening at the National Theatre, Bucarest, the role of Violetta in La Traviata, and a return engagement was immediately offered. If the data can be arranged a gala performance has been promised, at which the King and Queen of Italy will be present. It is Miss Helena's intention to remain in Europe until she is perfect in several grand opera roles, so as to be able to accept an engagement offered her by Mr. Corradi as soon as she is ready to sing three operatic roles in Italian. It is characteristic extremely unlikely that she will ever be seen in the American vaudeville theatres again.

BIG CIRCUS PLANNED.

The Barnum and Bailey, Ringling Brothers' and Forepaugh-Sells' circuses will not have everything their own way next season, as a new gigantic entertainment under tents will take to the road early in April which, according to present plans, will be as big or bigger than anything of the kind that has ever toured America. It will be known as the Hagenbeck Animal Show and Circus. The name of Hagenbeck is familiar to all lovers of wild animals and at every big exposition held here in recent years Carl Hagenbeck's exhibitions have always been a big feature. After the St. Louis Exposition last year the Hagenbeck animals were taken on a tour of some of the larger cities, and the managers, while they found that the entertainment was thoroughly appreciated, saw that there was not life enough in the entertainment to please the average circus patron, so the new plan was decided upon for next season.

While the Hagenbeck animals will be the backbone and great feature of the new circus, nothing will be left undone to make the affair as attractive in other respects as any circus in the world. Famous performers in every line will be brought from Europe, novelties of every sort will be introduced and an immense sum will be spent for horses, harness, tents, wagons, paraphernalia for the parade, and the thousand and one other things that go to make up an ideal circus organization. The men interested in the project are Carl Hagenbeck of Germany; John H. Havlin and C. Lee Williams of Cincinnati; Frank R. Tata, of St. Louis, and W. H. Gardner, of New York. Mr. Hagenbeck is known as the "Animal King"; Havlin, Tata and Williams are theatrical managers of wide experience, who have accumulated fortunes in the middle West, and Gardner is a circus man who knows the business from A to Z. He was general agent of Barnum and Bailey from 1881 to 1904 and had retired with the intention of spending the remainder of his life away from the sawdust ring. When he was approached regarding the new enterprise, however, the outlook seemed so attractive that he consented to enter the arena once more, and has assumed the burden of responsibility by consenting to become the business head of the new enterprise.

The Winter home and headquarters of the new circus will be in Cincinnati, where the first performance will be given next April. A piece of property has also been secured in Chicago on which a supply station will be built. The animals will be shipped direct to Chicago from Germany and their training will be finished in that city. An idea of the magnitude of the new organization may be gained from the fact that it will require at least sixty cars to transport the circus, and it is estimated that the daily running expenses will reach at least \$7,000. It is Mr. Gardner's intention to have the finest working force possible, all under such strict discipline that disrepute or impoliteness will be unheard of. Artists and lithographers are now hard at work on the printing, which will be of a sort that will give great joy to the youngsters of America. Lawrence Hagenbeck, a son of Germany, the "Animal King," left a few days ago for Germany to attend to the European end of the enterprise, including the shipping of the wild beasts and the engagement of the artists who will appear in the circus. On his return he will superintend the construction and be in charge of the Chicago office. He will also represent his father in all matters pertaining to his interests. It is stated that amicable arrangements have been made between the proprietors of the new circus and those of the older organizations, so that there will be no conflict of dates and none of the picturesque billing wars that have made things lively and unprofitable for big circuses on many occasions in the past.

VAUDEVILLE NOTES FROM LONDON.

Oswald Stoll has purchased a large plot of ground at Finsbury Park, London, and his intention was to erect on it a miniature Coliseum. After all arrangements had been made the Licensing Committee refused to recommend the London County Council granting him a license. He will bide his time, however, and will probably apply for a license again next year.

The booking of the Canterbury Music Hall and the Granville Music Hall, Walham Green, which was formerly done by Jesse Sparrow, has been amalgamated with that of the Moss Empress.

Hostilities are still going on between the syndicates controlled by George Adney Payne and Oswald Stoll. On a recent Monday evening Mr. Payne barred six turns from opening at Camberwell, where Stoll has taken a new theatre, leaving Stoll in a bad predicament.

It is rumored that Mr. Stoll has acquired the London Music Hall, Shoreditch, and Collins', Islington. It is also said that he is reaching out in many other directions for music halls to be added to his circuit.

Walter Gibbons has bought the Ealing Theatre and will run it as a music hall, giving two performances a night.

The bookings of the Regent Theatre, Salford, formerly a Harlesford house, have been taken over by Harry Day, who will also transact the business for the Hippodrome and Empire, Bristol.

The Lyceum Music Hall, London, which has been anything but a success since the opening, and which has been conducted of late under the management of Mrs. Thomas Barrasford, it is rumored will be closed before the end of the year. After some complications have been settled the house will, it is said, be taken over by one of the big syndicates.

Two well-known American serio-comics who opened recently at leading London houses were released after their first performances.

Victoria Monks is singing a song called "Give My Regards to Leicester Square," illustrated by the stereopticon.

The Sisters Albert have been booked for an American tour by Jenie Jacobs.

BUFFALO BILL HOME AGAIN.

Colonel William F. Cody ("Buffalo Bill") arrived in New York last week from Europe on the Kaiser Wilhelm der Grosse. He returned in order to visit his business partner, Colonel Frank Powell, who is seriously ill in Cody, Wyo. On Thursday evening Colonel Cody visited the Hippodrome and declared himself delighted with the magnificent playhouse and the wonderful entertainment. He was escorted through the entire building by Elmer S. Dundee, and was most enthusiastic over the stabling accommodations in the basement. He admired one of the horses, a full-blooded Arabian imported last year, and as a souvenir of his visit Mr. Dundee made him a present of the animal. He will be shipped to Colonel Cody's ranch, and with the only "Buffalo Bill" on his back will shift the free air of the plains, which will make him forget the tinsel and glitter of his New York home.

ARTHUR TALBOT III.

Arthur J. Talbot, the old-time minstrel, who is almost seventy years of age, was taken from his room in the basement of 210 East Thirty-sixth Street one day last week to Bellevue Hospital. His ailment is cancer of the stomach, and he is not expected to recover. Talbot was a very popular performer thirty years ago and was very prominent in the palmy days of Haverly's Minstrels. He was married forty years ago to Emma Miles, who at that time was a dancer in San Francisco. For some years past she has traveled with the Barnum and Bailey Circus as a wardrobe woman.

TOMKINS-NELSON.

William Tomkins, the well-known comedian, was married on November 18 in Chicago to Mrs. Grace M. Nelson. The happy couple after a wedding tour will be at home to their friends in Hasbrouck Heights, N. J. Mr. Tomkins has been before the public for several seasons as an entertainer and has won success by his originality and cleverness. He has hundreds of friends in the profession, who will be glad to hear of his joining the ranks of the benedicta.

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Orpheus Comedy Four—G. O. H., Syracuse, N. Y., Nov. 27-2.
Outrado—Poli's, Springfield, Mass., Nov. 27-2.
Osawa, The—Grand, Milwaukee, Nov. 27-2.
Pachos Family—H. and S., N. Y., Nov. 27-2.
Palmer and Johnson—Columbus, Cincinnati, Nov. 27-2.
Parish Brothers—Alhambra, St. Louis, Nov. 27-2.
Pattiniotti and Pionos—Royal, Oldham, Eng., Nov. 27-2.
Grand, Hanley, 4-9, Palace, Bristol, 11-15.
Paulo and Marlowe—Orph., New Orleans, Nov. 27-2.
Pelletier, Dora—Mohawk, Schenectady, N. Y., Nov. 27-2.
Perry and Wilson—Crystal, Detroit, Nov. 27-2.
Peschkoff Troupe—Mohawk, Schenectady, N. Y., Nov. 27-2.
Piccolo Midgets—Keith's, Prov., Nov. 27-2.
Pierce and Macie—Orph., Los Angeles, Nov. 27-2.
Powell—Orph., Kansas City, Nov. 27-2.
Power, James T.—Victoria, N. Y., Nov. 27-2. Amphiion, Bikln., 4-9.
Powers, Mr. and Mrs. John T.—Arcade, Toledo, O., Nov. 27-2.
Powers and Theobald—Grand, Joliet, Ill., Nov. 27-2.
Gaely, Springfield, 4-9.
Pugsley Brothers—Springfield, O., Nov. 27-2. Xenia, 4-9.
Pullen, Luella—Bijou, Racine, Wis., Nov. 27-2.
Quinn—Orph., New Orleans, Nov. 27-2.
Quinlan and Mack—G. O. H., Indianapolis, Nov. 27-2.
Rae and Broache—Keith's, Balt., Nov. 27-2.
Reckett and Hazard—Empire Tour, Eng., Nov. 27-2.
Radford and Valentine—Palace, Belfast, Ire., Nov. 27-2. Stoll Tour, 4-9, 26.
Raimond and Good—Cumann's Orchard, Burlington, Ont., Nov. 27-Dec. 30.
Rathbuns Flying—Keith's, Balt., Nov. 27-2.
Ravenscroft, Charlotte—Castle, Bloomington, Ill., Nov. 27-2.
Rau and Von Kaufman—La Salle, Kokuk, Ia., Nov. 27-2.
Raymond, Edith—Empire, Colorado Springs, Nov. 27-2.
Raymond and Caverly—Orph., Kansas City, Nov. 27-2.
Razars, The—Family Mahanoy City, Pa., Nov. 27-2.
Bedford and Winchester—Orph., New Orleans, Nov. 27-2.
Reeves, Five—Crystal, Milwaukee, Nov. 27-2.
Reeves, The—Huber's, N. Y., Nov. 27-2.
Reichen's Dogs—Keith's, Cleveland, Nov. 27-2.
Reiff Brothers, Temple, Detroit, Nov. 27-2.
Reimer, Helen—Chase's, Wash., Nov. 27-2.
Reinhardt, Mayme—Proctor's, Albany, N. Y., Nov. 27-2.
Rennel Family—Crystal, Milwaukee, Nov. 27-2.
Reno and Richards—Colonial, N. Y., Nov. 27-2.
Reynard, Ed F.—Temple, Detroit, Nov. 27-2. Cook's, Rochester, N. Y., 4-9.
Rianos, Four—Keeney's, Bikln., Nov. 27-2.
Rice and Cadry—Hopkins', Louisville, Nov. 27-2. Hopkins', Memphis, 3-6.
Rice and Prevost—Arcade, Toledo, O., Nov. 27-2.
Richardson, Lulu—Bijou, Des Moines, Ia., Nov. 27-2. Bijou, Dubuque, 4-9.
River and Rivas—Arcade, Toledo, O., Nov. 27-2.
Robbins and Trenaman—Olympic, South Bend, Ind., Nov. 27-2.
Roberts, R. A.—Colonial, N. Y., Nov. 27-2.
Roberts and Ralston—Huber's, N. Y., Nov. 27-2.
Roberts, Hayes and Roberts—H. and S., N. Y., Nov. 27-2.
Robinson, Ethel—Orph., Denver, Nov. 27-2.
Robison, Mrs. Stuart—Orph., Denver, Nov. 27-2.
Robins, Mr. and Mrs.—Family, Butte, Mont., Nov. 27-2.
Roche's Dogs and Ponies—Poli's, Bridgeport, Conn., Nov. 27-2.
Rogers, Will—Keith's, Prov., Nov. 27-2.
Rooney, Katie—Park, Worcester, Nov. 27-2.
Rosaire and Doretto—Keith's, Phila., Nov. 27-2.
Rossires, The—Pastor's, N. Y., Nov. 27-2.
Ross and Goleit—Haymarket, Chgo., Nov. 27-2.
Ross Sisters—Olympic, Springfield, Ill., Nov. 27-2.
Ross's Hotel—Columbian, St. Louis, Nov. 27-2.
Rossow, Charlie—Proctor's, Newark, N. J., Nov. 27-2.
Rossova, Midgets—Proctor's, Newark, N. J., Nov. 27-2.
Russell and Dunbar—Lyric, Terre Haute, Ind., Nov. 27-2. Lyric, Cleveland, 4-9.
Russell and Tilbyne—H. and B., Bikln., Nov. 27-2.
Russell, Bijou—Canterbury and Paragon, London, Eng., Nov. 27-2. Hippodrome, Margate, 4-9, Express and Islington, 11-16.
Russell, Lillian—Proctor's, Albany, N. Y., Nov. 27-2.
Russell, Phil and Carrie—Olympic, Chgo., Nov. 27-2.
Russells, Musical—Crystal, Logansport, Ind., Nov. 27-2.
RYAN, THOMAS J., AND MARY RICHFIELD—G. O. H., Indianapolis, Nov. 27-2. Columbia, Cincinnati, 3-9.
Ryder's Monkeys—Family, Butte, Mont., Nov. 27-2.
SABEL, JOSEPHINE—Empire, Sheffield, Eng., Nov. 27-2. Empire Hall, 4-8, Empire, Leeds, 11-16.
Sandor, Paul—Proctor's, Albany, N. Y., Nov. 27-2.
Sanderson, Olympic, Chgo., Nov. 27-2.
Santell, Chutes—Frisco, Nov. 20-2.
Sato, O.—Park, Worcester, Mass., Nov. 27-2.
Savoy Quartette—Keith's, Prov., Nov. 27-2.
Schultz's Dogs—Huber's, N. Y., Nov. 27-2.
Scranton's—The Bijou, Lansing, Mich., Nov. 27-2.
Searcy, George—Lyric, Lincoln, Neb., Nov. 27-2.
Sedoms, Three—Shea's, Toronto, Nov. 27-2.
Simon, Charles—Proctor's, 58th St., Nov. 27-2.
Proctor's, 125th St., Nov. 27-2.
Sims, Charles—Proctor's, Newark, N. J., Nov. 27-2.
Shattuck, Truly—Keith's, N. Y., Nov. 27-2.
Sheridan's Dogs and Monkeys—Pastor's, N. Y., Nov. 27-2.
Sheppard and Ward—Howard, Boston, Nov. 27-2.
Sherman and De Forest—Trent, Trenton, N. J., Nov. 27-2.
Shetland, Eight—Colonial, N. Y., Nov. 27-2.
Shimura and Gardner—Park, Worcester, Mass., Nov. 27-2.
Sims, Reagle—Howard, Chgo., Nov. 27-2.
Sipaski, Madame—G. O. H., Pittsburgh, Nov. 27-2.
Smann Sing Hippo—Colonial, N. Y., Nov. 27-2.
Smirl and Kessner—Poli's, Waterbury, Conn., Nov. 27-2. Auditorium, Lynn, Mass., 4-9.
Smith, Aerial—Keith's, Youngstown, O., Nov. 27-2.
Smith and Campbell—Poli's, New Haven, Conn., Nov. 27-2.
SNYDER AND BUCKLEY—Orph., Bikln., Nov. 27-2. Alhambra, 4-9.
Spielberg Brothers and Mack—Keith's, Boston, Nov. 27-2. Moore's, Portland, Me., 4-9.
Spook Minstrels—Orph., Kansas City, Nov. 26-2.
Stahl, Rose—Hopkins', Louisville, Nov. 26-2. Columbia, Cincinnati, 3-9.
Staley and Birbeck—Keith's, Balt., Nov. 27-2.
Stanley and Alleen—Palm, Cripple Creek, Col., Nov. 27-2. Empire, Colorado Springs, 4-8.
Stroley, Doty and Coe—Moore's, Portland, Me., Nov. 27-2.
Stroley, Eretto, Family—Krystal, Leibnig, Germany, 1-31.
Stomber, Sallie—Garrick, Wilmington, Del., Nov. 27-2.
Stevens, Kitty—Arcade, Toledo, O., Nov. 27-2.
Stimson and Merton—Orph., Omaha, Nov. 27-2.
Strakosch, Avery—Poli's, Bridgeport, Conn., Nov. 27-2.
Stuart—Proctor's, 125th St., Nov. 27-2.
Sully, Lew—Shea's, Buffalo, Nov. 27-2.
Sully and Phelps—Bijou, Danville, Ill., Nov. 27-2.
Sunders and Winters—Bijou, Wichita, Kan., Nov. 27-2.
Sunny South—Poli's, Hartford, Conn., Nov. 27-2.
Talbot and Rogers—Olympic, Chgo., Nov. 27-2.
Tally-Ho Duo—Family, Boston, Pa., Nov. 27-2.
Tarbell, Billy—Haymarket, Chgo., Nov. 27-2.
Tarleton and Tarleton—National, Kansas City, Nov. 27-2.
Taylor and Daniels—Bennett's, London, Can., Nov. 27-2.
Tenley, Elmer—Keith's, Prov., Nov. 27-2.
Thespian Club—Keith's, Phila., Nov. 27-2.
Thompson's Elephants—Poli's, Springfield, Mass., Nov. 27-2.
Thorpe, Mr. and Mrs. Harry—Alhambra, N. Y., 4-9.
Thorne and Carleton—Orph., New Orleans, Nov. 27-2.
Thom, Mrs. Gen. Tom—Family, Butte, Mont., Nov. 27-2.
Toledo and Price—Orph., Bikln., Nov. 27-2.
Tottenham Arabs—Keith's, Prov., Nov. 27-2.
Topsy-Turvy Trio—Grand, Milwaukee, Nov. 27-2.
Turky—Amphion, Bikln., Nov. 27-2.
Tote—Victoria, N. Y., Nov. 27-2.
Trade, May—Keeney's, Bikln., Nov. 27-2.
Trainer, Clifford—Gennett, Richmond, Ind., Nov. 27-2.
Trotta—Orph., Frisco, Nov. 20-2.
Trolley Car Trip—Moore's, Portland, Ore., Nov. 27-2.
Troubadours, Three—Majestic, Dallas, Tex., Nov. 27-2. Houston, 4-9.
TRUSSARDI, MR. AND MRS. HOWARD—Maryland, Balt., Nov. 27-2.
Tulsa—Bijou, Rockford, Ill., Nov. 27-2.
Tyne and Jernon—Proctor's, Troy, N. Y., Nov. 27-2.
Valmore and Norton—Empire, Johannesburg, S. A., Nov. 27-2. Tivoli, Cape Town, Jan. 18-Jan. 27.
Valpo, The—Elite, Davenport, Ia., Nov. 27-2.
Van and Burdette—Howard, Boston, Nov. 27-2.
Van Buren, Auguste—Colonial, N. Y., Nov. 27-2.
Van, Billy—Alhambra, N. Y., Nov. 27-2.
Vance, Cleo—Victoria, N. Y., Nov. 27-2.
Vance, Eight—Shea's, Buffalo, Nov. 27-2. Shea's, Toronto, 3-9.
Vermette, and Dionne—Hengler's, Glasgow, Scot., Nov. 27-2. Palace, Halifax, Eng., 11-16.
Vernell—Orph., Springfield, O., Nov. 27-2.
Vernon Troupe—Columbus, St. Louis, Nov. 27-2.
Vida, Mile—Howard, Chgo., Nov. 27-2. Olympic, 4-9.
South Bend, Ind., 4-9, Keith's, Cleveland, Nov. 27-2. Temple, Detroit, 4-9.
Von Wenzl, Mitzi—Honkine, Louisville, Nov. 26-2.
Watson, Miss—Shea's, Toronto, Nov. 27-2.
Watson, Aida—Overton—Orph., Bikln., Nov. 27-2.
Walker, Dida—Haymarket, Chgo., Nov. 27-2.
Walkowsky Troupe—Victoria, N. Y., Nov. 27-2.
Walsh and Willis—Bon Ton, Phila., Nov. 27-2.
Walters and Prouty—Keeney's, Bikln., Nov. 27-2.
Warrenberg Brothers—Orph., Denver, Nov. 27-2.
Washburn Brothers and Tenny—Proctor's, Albany, N. Y., Nov. 27-2.

Watson and Morriane—Victoria, N. Y., Nov. 27-2.
Watson, Hutchings and Edwards—Poli's, New Haven, Conn., Nov. 27-2.
Wayburn's Minstrel Miners—Proctor's, 3rd St., Nov. 27-2.
Webs, Four—H. and B., Bikln., Nov. 27-2.
Well's Trio—Cook's, Rochester, N. Y., Nov. 27-2.
Welson, Four—Keith's, Prov., Nov. 27-2.
Wentworth's Horses—G. O. H., Pittsburgh, Nov. 27-2.
Werden and Gladdish—Orph., Omaha, Nov. 27-2.
West and Hughes—Bon Ton, Phila., Nov. 27-2.
Westcott, Eva—Orph., Frisco, Nov. 27-2.
Weston, Al. D.—Orph., Springfield, O., Nov. 27-2.
Whalen, George—A. and S., Boston, Nov. 27-2.
White, Ed and Holla—Family, Mahanoy City, Pa., Nov. 27-2.
White and Grattan—G. O. H., Pittsburgh, Nov. 27-2.
Williams and Stuart—Proctor's, Newark, N. J., Nov. 27-2.
Whittle, W. E.—Academy, Scranton, Pa., 4-9.
Wichita, Three—Crystal, Denver, Nov. 27-2.
Wikoff, Irma—Bijou, Bay City, Mich., Nov. 27-2.
Wilber, Oliver—Crystal, Detroit—Indefinite.
WILDER, MARSHALL F. G. O. H., Indianapolis, Nov. 27-2.
Wilkes, Mattie—Tivoli, London, Eng., Nov. 6-30.
Williams, Gus—Proctor's, 25th St., Nov. 27-2.
Williams and Hawthorne—Masonic, Louisville, Nov. 27-2.
Williams and Melburn—G. O. H., Indianapolis, Nov. 27-2.
Williams and Tucker—Shea's, Buffalo, Nov. 27-2.
Williams and Walker—Proctor's, 58th St., Nov. 27-2.
Williams and Walker Glee Club—H. and B., Bikln., Nov. 27-2.
Wilson, Lizzie—Olympic, Chgo., Nov. 27-2.
Wilson Trio—Majestic, Waco, Tex., Nov. 27-2.
Windom, W. H.—Columbia, St. Louis, Nov. 27-2.
Winter, Winsor—Haymarket, Chgo., Nov. 27-2.
Wood, Francis—Proctor's, Albany, N. Y., Nov. 27-2.
Wood and Ray—Keith's, Phila., Nov. 27-2. Chase's, Wash., 4-9.
Woodward, George and May—Hathaway's, New Bedford, Mass., Nov. 27-2.
Wondette, Estelle—Olympic, Chgo., Nov. 27-2.
World and Kingston—H. and B., Bikln., Nov. 27-2.
World's Trio—Howard, Boston, Nov. 27-2.
Wormser, Tots—Family, Sioux City, Ia., Nov. 27-2.
Wulken, Lucy—Family, Hazelton, Pa., Nov. 27-2.
Yale Trio—Hercy, Chgo., Nov. 27-2. Olympic, South Bend, Ind., 4-9.
Yankov, Doodle Boys—Shea's, Buffalo, Nov. 27-2.
Yeager and Yeager—Police, Berger, Paris, France, 1-31.
Yeomans, Annie and Jennie—Chase's, Wash., Nov. 27-2.
York Comedy Four—Keith's, Phila., Nov. 27-2.
Young and De Voe—Cook's, Rochester, N. Y., Nov. 27-2.
Young Americas Quintette—H. and B., Bikln., Nov. 27-2.
Young and Brooks—Pastor's, N. Y., Nov. 27-2.
YACOIS, LES—Chase's, Wash., Nov. 27-2.
Zancigs, The—Eden Musee, N. Y., Nov. 27-2. indefinite.
Zaselli and Vernon—Orph., Omaha, Nov. 27-2.
Zenos—Orph., Springfield, O., Nov. 27-2.
Zimmerman, Willy—Alhambra, St. Louis, N. Y., Nov. 27-2.
Zink, Adolph—H. and B., Bikln., Nov. 27-2.
Ziska and King—Gotham, Bikln., Nov. 27-2.

MATTERS OF FACT.

Phelps and Short, the authors of Saint Cecilia, the play awarded the prize in the Wheatscroft play contest, have written to Mrs. Wheatscroft a most appreciative letter. When it is borne in mind that all the plays in this contest were anonymously submitted and that the judges had no knowledge as to the authors, it is apparent that the selection was made upon the merits of the manuscripts submitted. The receipt received for the prize money is announced in the advertising columns of THE MIRROR.

Ernest Shipman is visiting the various shipman attractions en route and reports them all doing well. He found When Knighthood Was in Flower playing capacity.

Kathleen Taylor, soprano of The King of Tramps company, will be in the city for ten days, singing new songs for her specialty and giving a double specialty which she will produce in conjunction with R. S. Evans, who is playing the title-role. She will rejoin the company in Binghamton, N. Y., Dec. 7.

Mrs. E. L. Fernandes has opened a branch in London, which will be in charge of G. St. John Denton. All members of the profession while abroad are invited to make it their headquarters in the matter of mail and also to register for European engagements.

W. B. Watson, one of the well-known burlesque managers, writes to say that in his many years' managerial experience he has never enjoyed a more prosperous season with his Orientals, booked exclusively over the Empire circuit.

Jack E. Magee is playing the confidence man with the Yankee Doodle Girls and is receiving considerable praise for his original work in this character.

Adelaide Alexander, through her attorney, Thompson and Warren, 45 Wall Street, this city, gives warning that she is the sole owner of The Typewriter Girl, and the only person authorized to permit its presentation.

Howard Wall has sold to Isabel Murphy his four-act comedy-drama, A Good Woman's Life. Miss Murphy will make a production of the play next season, touring the Southern, Western and Pacific Coast States.

The Dairy Farm is owned by Eleanor Merron, and if presented without proper authority offenders will be prosecuted under the copyright laws, which punish piracy.

Manager, R. S. Coyle will buy out or allow liberal terms to attractions playing his house at Charleroi, Pa.

Rehearsals for Raymond Gilbert's company have been called for Dec. 4, 5 and 6, at the Lyric Hall, Sixth Avenue and Forty-second Street.

The Coal, Coke and Iron Circuit is made up of the principal theatres in that section, which is one of the best one-night-stand territories in the country. The towns are located in the prosperous sections of western Pennsylvania, eastern Ohio, Maryland and West Virginia. Harry Beeson, with offices at Uniontown, Pa., is the booking representative and can furnish consecutive time with but small jumps.

Elife Hext, who was featured with the Frank Rich Stock at Houston, Tex., last season, is at the head of the same company which is touring the larger cities in Texas. She is appearing as Carmen, Sophie, Camille, and other emotional roles.

Charles Orrin Cowles and Dorothy Alden are appearing in a dramatic comedy sketch, Jonathan's Courtship, which appears to please immensely.

The Looper Opera House, Williamson, Conn., is no longer in the hands of syndicate buyers. Manager, J. H. Gray looking after his house in future. Good attractions and good description are wanted, and he can also get time at other Connecticut towns for worthy attractions.

Katherine Robe wants to locate a stock company in a city of at least 75,000 population. Miss Robe is thoroughly familiar with what is wanted, and capable of making a success of such an enterprise.

Adèle Ritchie, who is suffering from tonsillitis, is resting in Atlantic City. She expects to be able to resume work at Proctor's Fifty-eighth Street Dec. 11.

ENGAGEMENTS.

Edwin Brewster has been specially engaged by Robert Mantell to play the part of the Fool in Mr. Brady's production of King Lear at the Garden Theatre this week.

Lloyd A. Sabine, for the role of Joe Mayfield in At Cripple Creek.

Carrie Clark Wood, for character roles with the Woodward Stock co., Omaha.

ARENA.

MARSHALL, TEX.—Campbell Brothers' Circus Nov. 23 pleased good crowds.

FLORENCE, S. C.—Van Amburg Circus Nov. 21 to crowded tents; performance good.

THOMASVILLE, GA.—Ringling Brothers' Circus Nov. 17 to crowded tents; excellent.

COLUMBUS, MISS.—Ringling

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Haymarket this week: Orpheum Show, Colonial Septette, Merian's dogs, Jules and Eddie Garrison, Edgar Bixley, Sisters and Brothers Tipton, Wilson and Miller, Bert Coots and co., Mrs. Moore, Mr. and Mrs. Nick Hughes, Ross and Goleit, Mrs. Walker, Alabama Quartette, Harry Johnson, Murphy and Carter, Olympic; Leslie and Dorothy, Foster and Rogers, Lillian Burkhardt and co., Dionne Twin Sisters, Jacobs' dogs, Estelle Wordette and co., Susie Fisher, Smoky Brothers, Leslie Wilson, Brown and Brown, Bill and Carrie Russell, Marcelle and Gleason, Bill and Eddie Hickey and Phillips, Sid Howard, Wm. Birch and Wilson and Hughes, Three Jacks, Harmony Four, and Four Comedies.—Troadero, same bill.—Folys: Oriental Extravagance—extravagance—extravagance; Dr. Freeman had another enormous week at the Haymarket last week, with a new bill.—The Limousine Globe was a big hit as ever; also the Messenger Boys' Trio.—A report that Miss Jack has secured Cleveland's is current.

OTIS COLBURN.

BOSTON, MASS.—To head the Thanksgiving bill at Keith's, Edward Mollenhauer, the veteran violinist, makes his vaudeville debut at the age of eighty. Other features: Bert Coots and co., Josephine Gossman and her "picks," Spinnel Brothers and Mack, Azra, Le Hoy and Woodford, Sid Baxter, Bertina and Brockway, Belle Hathaway's monkey, R. J. Jose, Burke and Dempsey, Les Auberis, La Petite Mignon, Leo Carrillo, and Daly and Devere.—At the Auditorium Athenaeum are Mr. and Mrs. Gene Hughes, William Cahill, Caron and Farum, Kenyon and De Garmo, Hathaway and Walton, World's Trio, Herbert's dogs, Jack Irvin, Sherman and Ward, the Burlesquers, and the Brodette, Frederick, and Ward, the Burlesquers, and the Gladstone Brigitte. Eddie Beamer is the latest addition to this contingent.—The Bowery Burlesquers are at the Lyceum this week.—The Troadero Burlesquers at the Palace this week have Brins as the feature.—The Imperial Burlesquers are at the Columbia this week, with Jack Crawford, Pauline Moran, and the Clipper Comedy Four.—At Austin and Stover's are Allen Gancilla, Ivy Dillner, the Bradfords, Ivy and Del Warne, George Whalen, and Daisy Dellmar, in addition to Powell's Minstrel Maid.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre week of Nov. 27 has Mr. and Mrs. Gardner Crane and co., Agnes Family, Eighth Avenue, Musical Club of the Academy of Konzervatorium, Leo Hawking, Roche and Dorote, Ford and Wilson, the Musical Johnnies, Cabaret's dogs, and Durant Brothers. The patronage continues to high water mark.—The Lyceum is doing well with continuous performances. Fred Irwin's Big Show and Devine and Williams, Sisters de Faye, Else Bohn, and Carlton and Terre make up the list. Morning Glories 4.—Troadero presents Miss New York Jr., a bright organization. Business large. The Casino presents the Gay Masquerades. Floyd Lammans is looking after the business interests here. Miss Dow and Parsons co. 4.—At the Bijou the California Girls hold the boards. Dainty Parade 4.—The Bon Ton, with continuous, offers Three Monarchs, Cloots, the Marquises, Lavelle's dogs, D'Elmas, John and Carrie Mack, Eddie O'Brien, West and Hughes, Walsh and Willis, Bradley and Davis, Florence Bearce, and Nellie Burt.—Arch Street Museum has the Burghers. F. J. Hurley, and John Thompson.

S. FERNBERGER.

NEW HAVEN, CONN.—Poli's Theatre (S. Z. Poll, mgr.); J. H. Docking, res. mgr.); the new theatre is at present the mecca for theatregoers and people have been turned away at every performance during the entire week Nov. 20-25. The opening was exceptionally brilliant and Mr. Poll has reason to be very proud of his success. Coming here only a few years ago, having an old house, he has forged ahead until today he has a chain of eight theatres, his new house being one of the finest in New England. That he is popular was demonstrated by the floral tributes which filled the foyer on opening night and by the prominent men who attended the banquet given by Mr. Poll after the performance. The Governor and staff, former Governor, U. S. Senators and Congressmen, bankers, brokers and business interests all concur in their full support. Mr. and Mrs. Sidney Dow were the headliners. Others were Eddie's penes and dogs, the Colby Family, The Girl in the Clouds, World and Kingston, Quigley Brothers, and Marvelous Frank. JANE MARLIN.

MINNEAPOLIS, MINN.—Orpheum (G. E. Raymond, res. mgr.); Week Nov. 19: Frass Elect and co., Two Wrens, Burlesque Sisters, Master, Houghton and Mosher, T. Nelson Downs, Dixie and Holmes, Wartengen, Ruthers, and Weeden and Gladfield.—Lyceum (J. C. Spears, mgr.); Dick's dogs and penes topped a strong bill, opening 20, with seven other acts, that drew good business.—Unique: The Hireshorns, Johnnie Fox, Beckrow and La Fleur, Hanvey, Doane and co., Two Wrens, Burlesque Sisters, Master, Houghton and Mosher, T. Nelson Downs, Dixie and Holmes, Wartengen, Ruthers, and Weeden and Gladfield.—Lyceum (J. C. Spears, mgr.); Dick's dogs and penes topped a strong bill, opening 20, with seven other acts, that drew good business.—Unique: The Hireshorns, Johnnie Fox, Beckrow and La Fleur, Hanvey, Doane and co., Two Wrens, Burlesque Sisters, Master, Houghton and Mosher, T. Nelson Downs, Dixie and Holmes, Wartengen, Ruthers, and Weeden and Gladfield.—Lyceum (J. C. 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Billy's Old Friends

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May Belmont is singing "Keep a Little Cozy Corner in Your Heart for Me" and "Paddle Your Own Canoe."

Stuart Barnes, at the Alhambra, and Bruno and Russel, at Proctor's Twenty-third Street, last week met with instant favor. They are singing "Sympathy," the novelty song with the short title and a whole lot of melody.

Several of the best known quartettes are featuring "Since Nellie Went Away," and the song looks like a winner.

Shepard and Ward are singing "The Leader of the German Band," published by the F. B. Haviland Publishing Company.

Thurland Chattaway, composer of "Mandy Lee," "I've Grown So Used to You," "Little Black Me" and other successes, has signed to write exclusively for the New York Publishing House.

Bessie Clayton at Hammerstein's last week introduced for the first time a splendid love song by the prolific writers, Williams and Van Alstyne, entitled "Something Seems to Tell Me I'm in Love with You." This song is possessed of qualities that assure success.

Three new original compositions have just been issued by the house of Harris. They are: "Sister," a stirring march-time soldier-love-story song; "Larry," an Irish ballad, and "Lovin' Henry," a coon song. Each one is a distinct novelty in its line.

Herman Wade, pianist, formerly with Mills and Von Tilzer, is now connected with Charles K. Harris, and will be more than pleased to teach the Harris numbers at any time.

Charlotte Guyer-George, contralto, late of the Paris Opera company and a soloist with Dusa Band, is now in vaudeville and is making a special feature of Charles K. Harris' new song, about to be issued, entitled "Dreaming Love, of You."

Blanche Ring, now appearing in His Honor the Mayor, in Chicago, recently introduced a new Irish song entitled "Eileen," which completely captivated the audience. Many of the critics made particular mention of this song, and if indications mean anything it is sure to be a popular success. "Eileen" was written for Miss Ring by Edwin S. Brill, who has given her exclusive rights for its use during the Chicago engagement.

The Vincent Bryan Music Company names many popular headliners in vaudeville and many well-known stars who are using their publications with much success. Montgomery and Stone are attracting much attention by their rendition of the new song, "Foot Ball," while the new coon song, "What's the Use of Knocking," has started out like a quick winner. Ed Carney, business-manager for this firm, reports that the sales on all of their publications has been very gratifying during the past few weeks.

Verne Armstrong's new song, "I Could Learn to Love You If You'd Let Me Try," has found favor with many well-known singers. It is a dainty song and one that appeals to the most fastidious.

Eugene Ellsworth has received many letters in praise of his new march song, "Only One Country, One Flag," which is being used extensively.

The dainty little song, "Danny," which has received so much praise, as sung by Jessie Mae Hall, now starring in The Street Singer, can now be used by all vocalists. Miss Hall was granted exclusive rights to the song for twelve weeks; the time having now elapsed, Leo Feist invites all singers who have waited for this song to send immediately for orchestrations.

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The Chas. K. Harris Herald*Devoted to the Interests of Songs and Singers.*

Address all communications to

CHARLES K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

VOL. II. NEW YORK, Dec. 2, 1905. NO. 31

You Can't Keep the Harris Ballads Down!
Here They Are:

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"FLY AWAY, BIRDIE, TO HEAVEN."—The best baby song ever written.
"I'M TRYING SO HARD TO FORGET YOU."—Harris' best love ballad success.
"WHY DON'T THEY PLAY WITH ME?"—Another "Always in the Way."
"SISTER."—The only real soldier song hit of the day.
"THE RAG BAG MAN."—The most original novelty song success of the season.
"LARRY."—The best Irish love song story written in years.
"LOVIN' HENRY."—A new descriptive coon love song story. A sure fire hit.
"CENTRAL, GIVE ME BACK MY DIME."—Joe E. Howard's wonderful song hit, now the talk of the world.

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Music Composed and Arranged for all kinds of Productions.

tify. The managers of the attraction were fortunate in securing as their star Sophie Brandt. Miss Brandt was the star of Princess Chic last season, and her personal triumph for fourteen weeks in London, a year or so ago, as leading soprano with The Prince of Pilsen, is known to every one. From all reports she is successful in the character of Mary Tudor in A Madcap Princess and is singing for the first time the complete score, as originally written by Mr. Engleander. In many songs hitherto omitted the compass and brilliancy of her voice shows to splendid advantage. The success of the piece are the "Cavalier Song," "Beautiful Isle of the Sea," "Madcap Princess," and "If You Were Mine Alone." The new numbers, "The Lovesick Maiden" and "Three Little Words," have lately been introduced by Miss Brandt and were received with such enthusiasm that they are now permanent fixtures in the programme. A complete tour of the South, where Miss Brandt is a favorite, has been booked by Claxton Wilstach. Joseph W. Stern and Company are publishers of the music.

Burrows, Travis and company are singing Libby and West's march song, "A Soldier of Uncle Sam."

Adele Ritchie has been singing "Katy, Dear," at every performance, and it is considered one of her best numbers.

Spencer Kelly is using "Since Nellie Went Away" and "Katy, Dear," as his leaders with the West Minstrels. The choruses are sung by a double quartette with fine effect.

Sherman Coates, of Watermelon Trust fame, now with The Devil's Daughter company, introduced Allen's "My Dusky Rose" about six weeks ago and writes that its success has been phenomenal from the start and equal in every way to its companion, "By the Watermelon Vine."

Anna Laughlin, late of The Wizard of Oz and now in vaudeville, is singing "Won't You Take Me Home with You," written by Jean Lenox and Harry Sutton. Miss Laughlin considers this song one of the daintiest songs of the season.

No doubt every one knows "Keep a Little Cozy Corner in Your Heart for Me"; the new song by Fitzgibbon, Morse and Driscoll, "Just a Little Rocking Chair and You," proved a first-night hit at Keith's, Providence, R. I., where the writers introduced it, the audience insisting on hearing it several times.

The C. C. Pillsbury Company, of Minneapolis, recently sent out circular letters to professional singers reading as follows: "We do not pay singers for singing our songs. When we get out song that is so worthless that singers should be hired to sing it, we will begin to do so. If we paid one we would pay all. It is unfair to our friends who are glad to sing our songs to pay others for doing so. We are aware that many publishers are paying singers, while they have others who are doing them more good whom they do not pay. We have seen a letter offering \$12 for singing one illustrated song one week. We have seen another offer to a burlesque manager of \$100 to take off our 'Jap from Tokio,' and put on something else. We are printing only music that it will be a help to you to sing. We do all we can to help you in its rendition, but what money we have to pay out we pay to the trade and theatrical press to advertise our."

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NEW YORK**VINCENT BRYAN MUSIC CO.,**
WHAT'S THE USE OF KNOCKING?

Chorus of the new coon song by Bryan and Edwards.
What's the use of knockin' when a man is down?
If he's down ain't that enough?
What's the use of bein' rough?
Tell all that's good about him if you will,
If you cannot praise him, then you ought to keep still.
Have a little pity for the one what fails.
There's too many hammer throwers round.
Lay your hammer on the shelf, you may need
a boost yourself.
What's the use of knockin' when a man is down?

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M. CHILDREN, JR., mgr.); Frank Rich Stock co. Nov. 13-18; co. fair; fair business. Plays: *Charles' Unde*; *A Man in New York*; *The Gambler's Wife*; *Under a Magnolia*; *A Wife's Peril*; *A Tennessee Girl*. Olympia Opera Co. in *The Telephone Girl* 22. *Sowing the Wind* 25.

DALLAS.—OPERA HOUSE (George Anzy, mgr.); The College Widow Nov. 15, 16; audiences delighted with Dorothy Tennant. Ramona 17 to good house. Woodland 20, 21. Buster Brown 22, 23. *Sowing the Wind* 25.—ITEM: Miss Tenant, of The College Widow co., was the guest of two dinner parties given by schoolmates here.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.); County Chairman Nov. 15; audience capacity. Virginia Gals 16. Ramona 14 failed to appear. Joseph De Grasse in Richelle 17; small but appreciative audience. Guy Carlton Lee at XXI Club Lecture. Albert Taylor Stock co. 21-27.

HOUSTON.—THEATRE (M. C. Michael, mgr.); Shepard's moving pictures Nov. 13; poor business. *Sowing the Wind* 14, 15; good co.; good performance and business. *The Little Outcast* 17; good audience. Human Hearts 18; fair house. The County Chairman 20, 21. Woodland 25; matinee only.

TEXARKANA.—GRAND (Ehrlich Brothers and Coleman, mgr.); Josh Perkins Nov. 18; good house. Herald Square Opera Co. 20, 21. A Bunch of Keys 25. Harry Beresford in *The Woman Hater* 27. *Sowing the Wind* 28. Dora Thorne 30.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, lessee and mgr.); Fra Diavolo 16 to fair house; fine co.; good audience and pleased all who attended. Randolph's moving pictures 20, 21. Gertrude Ewing of 27. Donnelly and Hatfield's Minstrels 6.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.); The County Chairman Nov. 15 to well filled houses; pleased. The College Widow 17 to S. R. O.; delighted.—ITEM: New Majestic, vaudeville theatre, will open 27.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (J. R. Thomas, mgr.); The Beggar Prince co. in Fra Diavolo Nov. 18; business light.—ITEM: Martin G. Miller, Jr., resigned, and J. H. Thomas is his successor.

MARSHALL.—OPERA HOUSE (Joseph Drake, lessee and mgr.); Randolph's moving pictures Nov. 12, 13; good business; satisfaction. Shepard's moving pictures 21.

SHERMAN.—OPERA HOUSE (M. L. Sarasan, mgr.); County Chairman Nov. 14; fair business; audience capacity. Albert Taylor co. in repertoire; at popular prices 15-18; moderate business.

CORSCICA.—MERCHANTS OPERA HOUSE (James M. Drake, mgr.); Over Niagara Falls Nov. 15; small satisfied house. Buster Brown 17; large house. The Telephone Girl 21. *A Little Outcast* 22.

COMANCHE.—OPERA HOUSE (Smith and Harris, mgr.); Richelle Nov. 23. Albert Taylor Combination 24. Fabio Romani 12. *A Little Outcast* 18. Spender Dramatic co. 25-31.

BONHAM.—STEGER OPERA HOUSE (J. P. Farrier, Jr., mgr.); Ramona Nov. 18 failed to appear. Harry Beresford 22 canceled.

TAYLOR.—OPERA HOUSE (F. E. Carradine, mgr.); Lon Jackson in *Who is Who* Nov. 16; good business; co. fair. *A Little Outcast* 24.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.); Joseph De Grasse in Richelle Nov. 18 pleased a large audience.

BRENTHAM.—GRAND (Alex Simon, mgr.); *Sowing the Wind* Nov. 17; fine, to good house. Charles Hanford 18.

CLEBURNE.—BROWN'S OPERA HOUSE (J. C. Brown, mgr.); The Albert Stock co. Nov. 15, 16; good to crowded house both nights.

GALVESTON.—GRAND (Fred G. Weiss, mgr.); Little Outcast Nov. 19; good business. County Chairman 22-23. Woodland 24. Trip to Egypt 26.

TEMPLE.—EXCHANGE OPERA HOUSE (James Budd, mgr.); Britt-Nelson Fight (moving pictures) Nov. 16; good to medium house.

MCKINNEY.—OPERA HOUSE (H. W. Warden, mgr.); Charles R. Hanford Nov. 25. Donnelly and Hatfield 28. Human Hearts 4. Trip to Egypt 1.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.); A Jolly American Tramp Nov. 20. Marriage of Kitty 24. You Yonson 28.

VERMONT.

BENNINGTON.—OPERA HOUSE (C. A. Wood and Co., mgr.); James Howell in Monte Cristo Nov. 21; good audience; fair business. Human Hearts 14. LIBRARY HALL THEATRE (Ayres and Hutchins, mgr.); Shepard's moving pictures 24, 25. Fenberg Comedy co. 4.

BARRIE.—OPERA HOUSE (Fox and Eaton, mgr.); John E. Hoban, res. mar.); Herald Square moving picture co. Nov. 18; satisfied good business. The Gay Matinee Girl 28.—HALFES (W. W. LaPoint, mgr.); Manhattan Stock co. 27-1. James O'Neill 2. The Two Sisters 4.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.); Buster Brown Nov. 18, matinee and evening; good business; pleased. The Middleman (Louis Bond) 21 satisfied a fair house. The Gay Matinee Girl 25.

BUTLAND.—OPERA HOUSE (Boyle and Bremer, lessee); Tracy the Outlaw Nov. 22 to S. R. O. James O'Neill in Monte Cristo 28.

VIRGINIA.

RICHMOND.—ACADEMY (Charles I. McKee, mgr.); Paul Gilmore Nov. 15, 16, in Captain Debonnaire; co. and business good. A Message from Mars 17, 18; splendid, to big business. Ike and Abby 24. Robin Hood 25.—BIJOU (Charles I. McKee, mgr.); The Four Mortons 25. In Breaking into Society 26, 27; pleased big business; good. The Fortune Teller 27-2.

STAUNTON.—BEVERLEY (Barkman and Shultz, mgr.); Mrs. Halligan Nov. 15; splendid performance to fair business. Fortune Teller 17; good performance and business. Otis Skinner in His Grace de Grammont 18 delighted; business good. A Pair of Pinks 21.

NORFOLK.—ACADEMY (Otto Wells, mgr.); Paul Gilmore in Captain Debonnaire Nov. 17, 18; excellent performance; business good. A Message from Mars 20; well pleased audience; good performance. Robin Hood Opera co. 25.—GRANBY (L. Joe Le Faucher, mgr.); The Fortune Teller 20-25. The Beauty Doctor 26-27.

PETERSBURG.—ACADEMY (A. Bass, mgr.); The National Stock co. 18-19 in *The Queen of Hearts*; *Da's Girl*, *At Sandy Cove*, *The Golden Giant Mine*, *The Shadows of Sin*, *Little Nuzet*, and *Jesus James* save good satisfaction to fair business.

NEWPORT NEWS.—ACADEMY (G. B. A. Booker, mgr.); Arnold Stock co. Nov. 14-18; performance and business good. Carlotta and co. 20, 21 to fair returns. Robin Hood 22; excellent performance; good attendance. Al. H. Wilson 2.

HARRISONBURG.—ASSEMBLY HALL (W. A. Brighthouse, mgr.); Mabel Paige in *At Cozy Corners* Nov. 15 pleased a well filled house. Pickings from Puck 18 failed to appear. Unwritten Law 24. Sophia Bradford 4, 5.

WINCHESTER.—AUDITORIUM (H. L. Wood, mgr.); Fortune Teller Nov. 18; excellent co.; fair business. Smith's moving pictures 25, 26.—ITEM: Major Wood was elected Police Judge, receiving all but eighty-five votes for the entire city.

ROANOKE.—ACADEMY (Harry Bernstein, mgr.); Billy Childs in *A Jolly American* 21 pleased two good houses. Wolf's Band 22. Pickings from Puck 23. A Pair of Pinks 24. Al. H. Wilson in *A German Gypsy* 28. The Arnold Stock co. week of 27.

WASHINGTON.

TACOMA.—THEATRE (Cal Heilig, mgr.); Ghosts Nov. 17, 18.—SAVOY (Charles W. York, mgr.); London Gaiety Girls all week.—STAR (Dean B. Worley, mgr.); My Lady Nell 12, matinee and night. The New South Boundary and all week.—ORPHEUM: York Nov. 15; good audience.—GRAND: Prince of Liars Monday 14, matinee and night. Prince of Liars Monday and all the week.—GRAND and CRYSTAL: Vanderville week 12-18.

SPokane.—THEATRE (Joseph Petrich, mgr.); Poetry from Paris 19; fair performance; good business.—AUDITORIUM (Harry C. Hayward, mgr.); Jessie Shirley co. (stock) in *A Bachelor's Honeymoon*; crowded houses.

COLFAX.—RIDGEWAY THEATRE (Lemon and Larkins, mgrs.); Why Women Sin Nov. 15, with Bernice Howard in the leading role, to fair business; audience well pleased. Ibsen's *Ghost* 29. A Human Slave 4.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.); French from Paris Nov. 17; good co. and business. Arizona 21. Missouri Girl 24. Human Slave 28. Andrew Mack 1.

WALLA WALLA.—KEYLOR GRAND (J. B. Catron, mgr.); Rosalie Knott Nov. 18 in *When Knights Were Bold*; excellent, to S. R. O.

BELLINGHAM.—BRICK'S THEATRE (A. C. Senker, mgr.); The McSwain co. week commencing Nov. 16.

WEST VIRGINIA.

PARKERSBURG.—CAMDEN (L. M. Lucha, mgr.); Richard Carle in *The Mayor of Tokio* Nov. 20; good to big business. *Parfait* 27. *The Gentleman Bum* 28.—AUDITORIUM (W. E. Kemery, mgr.); Kirk Brown 13-16; good co. and business. The Clark-Urban co. 20-25; good, large houses. Plays

first half week: *The Stepson*, *Her Mad Marriage* and *A Man Without a Country*. Rosabelle Leslie 27-2.

CLARKSBURG.—GRAND (Robinson and Feinier, mgrs.); Fortune Teller Nov. 11 pleased two good houses. Four Huntings in Pool House 15; fair, to S. R. O. Statton's U. T. C. 18; S. R. O. matinee and night. Mummy and the Humming Bird 20; good performance to fair business. Two Little Waifs 22. Vogel's Minstrels 23. Parasit 23.

WHEELING.—COURT THEATRE (E. R. Frankheim, mgr.); Weber's all star co. Nov. 20; S. R. O. *Flor's Alien* 21; house sold out early. Statton's U. T. C. 22. Blanche Webster 23. Parasit 23. Creston Clarke 23.—GRAND (Charles A. Feinier, mgr.); Paris by Night 20-22; S. R. O. House of Mystery 23. Irene Myers co. 27-2.

HUNTINGTON.—THEATRE (C. C. Beecher, owner and mgr.); Isle of Bang Bang Nov. 14; excellent co. and performance to good business. U. T. C. 15 pleased good house. Joseph and William W. Jefferson in *The Rival* 20. Little Duchess 22. Parasit 24. Well's Band 27. *The Unwritten Law* 28.

CHARLESTON.—BURLEIGH OPERA HOUSE (N. S. Burlew, mgr.); Parasit Nov. 22. Well's band 22. Fremont Stock co. 27-28. Adams Sawyer 29. G. Field 11. Benbow 12-17. Chaperones 20. Creston Clarke 27. Helen Holden 29.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.); Whitney Brothers' Quartette 20; small house; pleased. Heart of Ireland 22; small house; poor performance. A Royal Slave 25. Two Little Waifs 27. The Clay Baker 29. Parasit 2.

FAIRMONT.—GRAND (E. F. Hartley, mgr.); Statton's U. T. C. Nov. 17 packed two houses. A Royal Slave 18; two good houses; fair co. Vogel's Minstrels 23. Citizen's Band Concert 25 (local). Parasit 1. Piff! Piff! Piff!

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe, mgr.); Billy Clinton in *A Jolly Baron* Nov. 22; pleased good audience this season. West and Voices 22. Robin Hood 23. *The Unwritten Law* 30.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.); A Royal Slave Nov. 21 pleased good business.

WISCONSIN.

OSHKOSH.—GRAND (J. E. Williams, mgr.); Mildred Holland in *The Triumph of an Empress* Nov. 16; good house and performance. Madame Modjeska 18; good house. When Women Love 19; crowded house matinee and night. The White Stock co. 20-23 opened with *The Secret Dispatch* to crowded house. Blanche Walsh in *The Woman in the Case* 24.

MARINETTE.—SCOTT OPERA HOUSE (William Steinke, mgr.); Britt-Nelson fight pictures Nov. 19 satisfied good business. Mildred Holland 20; excellent performance; good house. West's Minstrels 20. Howe's moving pictures 24. Shooting the Chutes 4. Gorton's Minstrels 7.

SHEDDY.—OPERA HOUSE (W. H. Stoddard, mgr.); White's Stock co. week Nov. 21. *Playboy* 22. *Secret Dispatch* 23. Giant Mine, Struck Gas, "Way Down South," *Lady Audley's Secret*, *Whis Is Which?* Porter J. White's co. in Faust 19; good business. West's Minstrels 23.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.); Land of Nod Nov. 19 to big business. S. R. O.; excellent. North Brothers' co. week 26.—BLIJOU (F. J. O'Brien, mgr.); Vaudeville daily to big business.

JANESVILLE.—MYERS' GRAND (Peter L. Myers, mgr.); Uncle Si Haskins Nov. 18; fair, to light house; Britt-Nelson pictures 20, 21; *Sue, Why Girls Leave Home* 23. Shooting the Chutes 25. An Aristocratic Tramp 29. Alice in Wonderland (local) 1, 2.

SUPERIOR.—GRAND (C. A. Marshall, mgr.); *The Woman in the Case* Nov. 20; 21. In the Bishop's Cabin 21. Madame Helene Modjeska 25. The Tenderfoot 27. Mildred Holland in *The Triumph of an Empress* 28.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.); Passion Play pictures, anspices of the local Aerie of Eagles, Nov. 17 pleased fair sized house. Moving pictures of Britt and Nelson fight 22. An Aristocratic Tramp 23.

RHINELANDER.—GRAND (Charles Mangerson, mgr.); Frank E. Long co. week of Nov. 20, opening to S. R. O.; good satisfaction. Play Low 20. Wednesday, Nature's Nobleman to large house. Bryant and Swain's Vaudeville 29. Shooting the Chutes 7.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.); Porter J. White's Faust 19 drew a fairly good house and gave a good performance. Lady Tudor 22. The Woman in the Case 23. Shooting the Chutes 27. Robert Edison 28. Holy City 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.); An Aristocratic Tramp Nov. 27. Alice in Wonderland 29-30. Cleveland Lady Orchestra 1. John Griffith 2, U. T. C. 6. The Hustler 8.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.); Yankee Consul Nov. 22. Alice in Wonderland 23-24. White Stock co. week of 27. X. M. C. A. lecture course, Dilliver, 24. cancel.

MERRILL.—BADGER OPERA HOUSE (F. M. Gibson, mgr.); Frank E. Long co. Nov. 13-18; good co. and business. West's Big Jubilee Minstrels 29. Holy City 6.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.); Holden Brothers in *The Forbidden Marriage* Nov. 19; large audience; satisfied. Porter J. White's Faust 20; large business; pleased.

EAU CLAIRE.—GRAND (C. D. Moon, mgr.); Grace Van Studdiford in *Lady Tease* Nov. 21 gave good satisfaction to a full house. The Girl and the Bandit 22.

ASHLAND.—GRAND (W. T. Seeger, mgr.); The Woman in the Case Nov. 16; good, to a fair house. F. E. Long co. 27-28.

STEVENS POINT.—GRAND (R. R. Johnson, mgr.); When Women Love Nov. 22. The Holy City 1.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Stahl and Fuller, lessors and mgrs.); Carlton Opera co. 24 in When Johnny Comes Marching Home. "Way Down East" 25. The Eternal City 8. Under Southern Skies 11.—ITEM: Frederick Ward gave Shakespearean recital, anspices of Cheyenne Lodge, No. 000, 20.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.); Wyoming Nov. 8 canceled. Hand of Man 28 canceled. Adams Comedians 27-30 canceled.—ITEM: The business has been double that of last year.

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